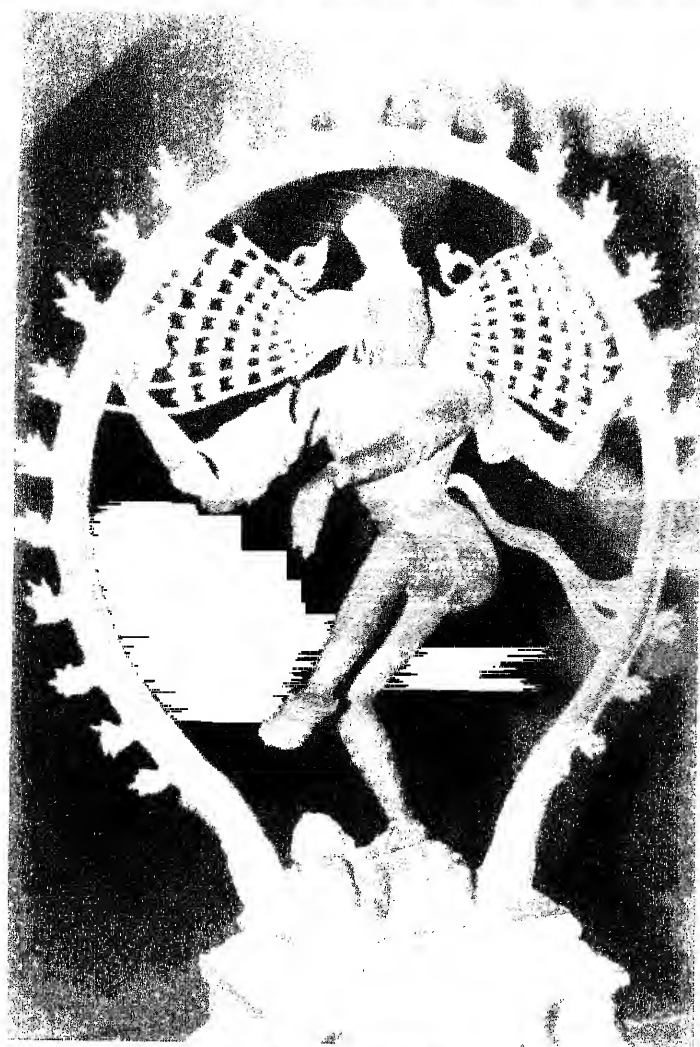


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Peeps Into The Realm of Sanskrit Literature and Science



Sri Nataraja

Published by

SRI KANCHI KAMAKOTI

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No.1, Salai Street, Kancheebaram - 631 502

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**Peeps Into The Realm
of
Sanskrit Literature and Science**

By
A. KUPPUSWAMI

*Pujyasri Jayendra Saraswati Swamigal's
Peetharohana Golden Jubilee Series - 1*

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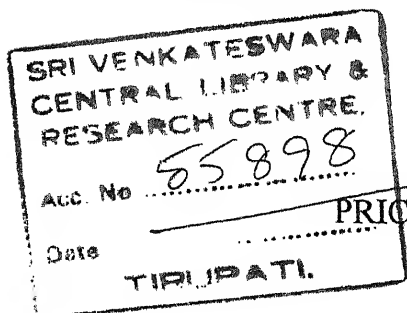
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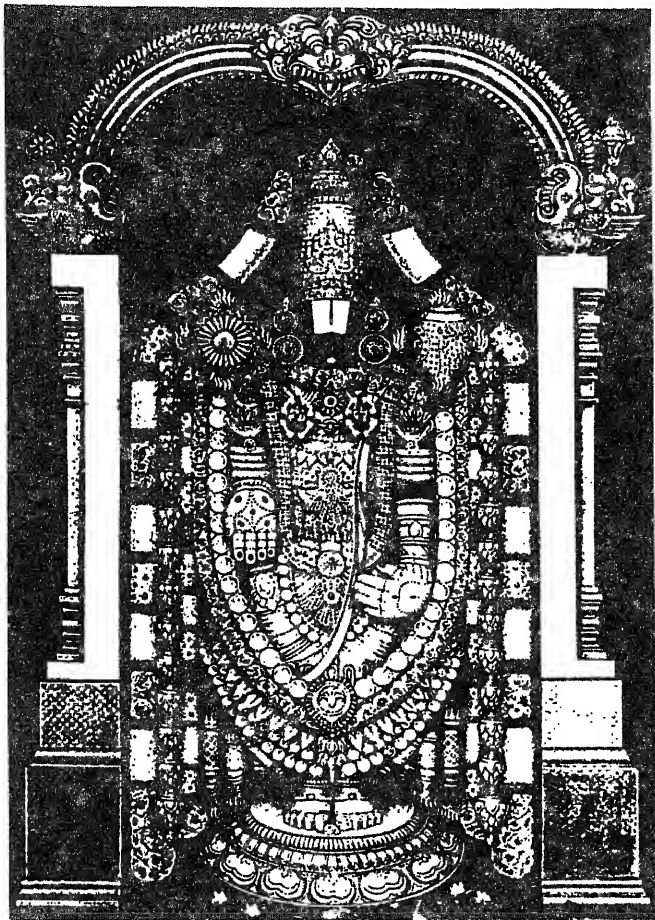
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SRI VENKATESWARA SWAMI

PREFACE

Knowledge of any kind, be it literary, scientific, of philosophy or of art, can be attained only by hearing and reading. Hearing involves sound or speech. Reading is connected with writing. Thinking, expression of thoughts, recording of expressed thoughts by means of writing and reading as such, are four inter-related fundamental processes in acquiring knowledge. These means, except the first, are rendered practically possible because of the existence of languages. In the growth of literature of any language speech and writing play an important role.

Sanskrit literature is very ancient. The Vedas, the bedrock of Indian culture and civilisation are the earliest specimens of Sanskrit literature. The Rg Veda symbolically portrays all speech as the Almighty descending down to the earth. Bhartruhari, a celebrated Sanskrit poet, in his 'Vakyapadiya', asserts that all knowledge shines by means of sound (word).

The greatness of Sanskrit and the importance of its study have been emphasised by many great leaders and thinkers of our country such as Dr. Rajendra Prasad, Pandit Jawaharlal Nehru, M. Munshi and Dr. Radhakrishnan to mention a few. Many foreign scholar has tasted the sweetness of Sanskrit literature, has dived deep into it and has paid glowing tributes to its greatness and richness.

Roughly about two hundred and fifty year ago, Cardinal Newman delivered a series of lectures while inaugurating the University of Dublin. One of them is on 'Knowledge, its own end'. This precious axiom seems to have been totally forgotten most in the whole of the present day world. At least Newman's concept of education might have been modified as 'Knowledge for its own end' and followed in practice. Today in our country, principals of schools and colleges choose or are advised by their

parents to choose as optionals for their study, such subjects as will later enable them to earn their bread. No doubt this is but proper, as man has to live. The other side of human life should be also thought of. Man must live as a man, an honest gentleman and endowed with human values. Time and on shaping of our youngsters into good citizens is heard from platforms and reading periodicals. Sanskrit literature affords splendid knowledge for shaping our youngsters into good men with human values and first rate citizens. It cannot be said that study of Sanskrit impedes material prosperity. Even in these days of neglect of Sanskrit study, professors of Sanskrit, Ayurvedic physicians, astrologers and manufacturers of Indian medicines (all having knowledge of Sanskrit) are seen materially prosperous with sizable income.

Sanskrit has been found directly or indirectly mixed with Indian and also with most of the ancient and modern languages of the world. This is the confirmed opinion of philologists.

The Golden Jubilee of the Samskrita Sahitya Parishad was celebrated in a fitting manner at Tiruchirapalli on the 28th, 29th and 30th of March 1986. The idea of bringing out a publication in commemoration of the Golden Jubilee, conceived some time earlier, gained ground with the financial assistance kindly offered to the Parishad towards the cost of publication, from the Official Trust of Tamil Nadu. This publication "Peeps into the Realm of Sanskrit Literature and Science", is the contemplated commemoration volume. The subject-matter and title of the book have been suggested by a small group of distinguished scholars. The sole purpose of this publication is to instil in the minds of our youngsters and such elders as are inclined to know, an idea of the vast and valuable riches in the mines of Sanskrit Literature and Science.

The responsibility of gathering material and presenting it in the form of a book has been left to this humble self by the

authorities of the Parishad. With some experience in writing books, I undertook the task with very little idea of its magnitude. Absolute originality is not claimed for a sizable portion of the contents of the work. A good number of erudite Indian and Western scholars have laboured much and produced valuable and instructive works on the history of Sanskrit Literature and Science. These works have been of great help to me, and I owe a debt of gratitude to these pioneers in the field. At the same time it needs be said recourse to original literary works and sciences has been made to a considerable degree in preparing the manuscript. For instance the matter for the sections on Agamas, Tantras, Veterinary Science, Painting, Sculpture, Architecture, Hymns etc. has been gathered from available original works on the respective themes. An honest and sincere attempt has been made to present the details in a proper perspective. The merits if any and the defects if many are for the readers and scholars to judge.

It may not be found out of place here to quote some sentences from the 'Survey of Sanskrit Literature' by the late Dr. Kunhan Raja (in its preface), as the remarks of the erudite scholar have a sort of bearing on the purpose of this publication. The scholar observes:- "If a new history of India and a new account of Indian culture are prepared on the basis of the literary art of India, the judgement about the contribution of ancient India to the world would be something different from what the judgement now is. It is not enough if a literature had been admired in ancient times. It is also necessary to show that the literature contains factors that will evoke admiration of the modern man."

It is my duty to thank Sri V. Swaminathan, a former Principal of the Nyaya Mahavidyalaya of Kanchi, for providing brief notes on the works of many poets, to Sri A. Sivarama Krishna Sastriar of Tiruchirapalli, for his valuable help in relation to the sections on the Upanishads, Grammar, etc., and to Sri N. Venkatramanan of Tanjavur for supplying full details for the section on Music and Dance.

Pujyasri the Acharyas of Kanchi Sankaracharya Math desires to have the book printed again since it will be of use to a large number of people, especially youngsters, who do not have knowledge of Sanskrit.

Grateful thanks are due in a large degree to the Tirumala-Tirupati Devasthanams for sanctioning a grant for the reprinting of this work.

Thanks are also due to Samskrita Sahitya Parishad, Tiruchirapalli for permitting for reprinting of this book.

Our profound thanks to the Printers, Jupiter Paper & Allied Industry, Chennai - 64 for having done their job well.

In fine, I desire to add that only my unshakable faith in the Lord Supreme and the grace of the great Acharyas of Kanchi have made this difficult task easy unto me. May this work of one with very poor attainments, coupled with my humble prostrations and prayer for grace, adorn the lotus feet of the Devi – the source of all knowledge, whom the great Adi Sankara portrays as the embodiment of letters, words, sentences, manning, prose and poetry alike, in his inimitable Tripurasundarivedapadastava:-

“या वर्णपदवाक्यार्थगद्यपद्यस्वरूपिणी ।
वाचि नर्तयतु क्षिप्रं मेधां देवी सरस्वती ॥”

॥ विजयतां संस्कृतश्रीः ॥

A. Kuppuswami



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SRI KANCHI KAMAKOTI SANKARACHARYA SWAMIGALS



Pujiyasri Chandrasekharendra Saraswathi



Pujiyasri Jayendra Saraswathi



Pujiyasri Sankara Vijayendra Saraswa

VĒDA AND VĒDIC LITERATURE

The word Vēda Is derived from the root 'Vid' Which takes the form 'Vēd' (when conjugated), 'Vid-Vēd' means 'to know'. Hence the word 'Vēda' means 'Knowledge'. Infact the Vēda is the repository of all knowledge. To the believing Hindu the Vēda is not a work of Human origin (अपौरुषेय). According to tradition the Vēda is the breath of the Almighty, floating in the atmosphere as eternal sound waves. Scholars regard the Vēda as "the earliest literary work of the human race."

The entire Vēda has been classified into four main groups by the great sage, Vēdavyāsa. They are Ṛg Vēda, the Yajur Vēda, the Sāma Vēda and Atharva Veda. There are three main sections in each of the branches of the Vēda-the Mantra or the text, the Brāhmaṇa or intrepretation of mantras and of the rituals found in the text and the Upaniṣads explaining the philosophy contained in the text.

Ṛg Vēda : - The number of hymns comprising the Rgveda is calculated as 1017. These contain

about 15,000 verses, which are classified into ten 'books' called 'Maṇḍalas'. Each of the hymns is known by the name 'Sūkta'. The name given to each of the verses is 'Ṛg'. The hymns are in different kinds of metres ranging from 24 syllables upto 104 syllables. In general the hymns are prayers addressed to the Almighty and other celestials.

Yajur Vēda :- At present this Vēda has two śākhas (branches), the 'Śukla' and the 'Kṛṣṇa'. In the main the Yajur Vēda is in elegant prose occasionally mixed with poetry in the form of mantras regarding the performance of sacrifices and rituals, with occasional prayers and hymns in adoration of the celestials and a good number of incidental stories. Kṛṣṇa Yajurvēda śākha is of seven sections or Kāṇḍas.

Sāma Vēda :- This Vēda consists, to a large extent, of select passages from the Ṛg Vēda combined with a large number of original hymns to be sung at certain rituals and sacrifices, in prescribed musical tunes. This Vēda is a history of arts-music etc. The text proper consists of two parts—the Pūrva-Ārcika and the Uttara-Ārcika. There are a pretty large number of songs in the form of adorations to celestials with definite procedural details regarding the manner in which they are to be chanted.

Atharva Vēda :- The Atharva Vēda is for the greater part in the form of poetry with a small section in prose. The poetry section contains about 731 hymns grouped into twenty books. Curatives for diseases by means of medicinal herbs and by

mantras as remedies for being freed from possession by spirits and devils, and philosophical conceptions find place in this Vēda.

Note:- The Vēdas are being studied from time immemorial by oral instruction by the teacher and rote memory of the pupil. The fundamental basis of the study of Vēdas is the proper pronunciation or observance of the svāra of the syllables of the mantras. The rules for pronunciation, even indication of the places inside the human body whence the sound of a particular 'akṣara' (letter) should originate, the interval to be given between one sound and the next etc., are definitely set forth.

A few specimens of Vēdic mantras will be of interesting reading:-

१ भद्रं कर्णेभिः शृणुयाम देवाः । भद्रं पश्येम अक्षभिः
यजत्राः । स्थिरै रङ्गै स्तुष्टुवांसस्तनूभिः । व्यशेम
देवहितं यदायुः ।”

The above is a prayer to the gods, for always seeing that which is good, for having a healthy physical frame to pray to the celestials, and thereby lead a long prosperous life.

२ “शं नो वातः पवतां मातरिश्वा शं न स्तपतु सूर्यः ।
अहनि शं भवन्तु नः शं रात्रिः प्रतिधीयताम् ।”

It is said:- May the winds bestow on us what is good, may the rays of the Sun grant us that which is for our good, let both the day and night give happiness.

३ निकामे निकामे नः पर्जन्यो वर्षतु फलिन्यो नः ओषधयः
पच्यन्तां योगश्रेमो नः कल्पताम् ।”

This is also a prayer to the Almighty for the vouchsafing of rain whenever necessary, for the good yield of food crops, for the gaining of valuables and for their safeguard.

N. B. It may be noted that all the above three prayers show the firm belief that gods are the dispensers of all that humanity needs. Moreover the prayers are made not for a single man but for the entire world. That the Vēdas are far ahead of the modern ideas of communism and preach the ideology of concord based on sympathy and love is revealed by a line of another hymn शं चतुष्पदे meaning ‘May there be good for the quadruped.’ A detailed mass of knowledge of geographical details, of disease, their symptoms and cures, and varied knowledge on different subjects are found in the Vēdas fitting with its meaning; ‘knowledge.’

Upavedas¹ :-The verse below gives the names of four Upavēdas or ancillaries to the Vēdas:-

“आयुर्वेदो धनुर्वेदो गान्धर्ववेद एव च ।
अर्थशास्त्रमिति प्रोक्तं उपवेदचतुष्टयम् ॥”

The four Upavēdas are Āyurvēda or the Science of medicine and physiology. Dhanurvēda or the

¹ Āyurveda, Music and Dance and Arthāśāstra are dealt with in detail in later chapters of this work.

science of archery and warfare, Gāndharvavēda—the Science of Music, dance and other fine arts and Arthaśāstra or Polity and Political Economy.

Vēdāṅgas² :- Another group of six works attached to the Vēdas is known as Vēdāṅgas. They are:- (1) Śikṣā (Phonetics), (2) Vyākaraṇa (Grammar) (3) Jyotiṣha (Astronomy and Astrology), (4) Nirukta (Etymology), (5) Chandas (Prosody) and (6) Kalpa (Practice of Rituals). These are known as the aṅgas or limbs of the Vēdas. The contents of these six are mostly in the form of sūtras or aphorisms, with incidental elaborate metrical explanations thereof.

Upaniṣads :- Unlike the Upavēdas and the Vēdāṅgas, the Upaniṣads are part and parcel of the Vēdas. The knowledge buried in the Upaniṣads are known by various names such as Āraṇyaka Vidyā, the 'Rahasya Vidyā', the 'Para Vidyā' etc. The Upaniṣads are also said to be the Vēdaśiraḥ or the important, essence section of the Vēdas. They are the sources of wisdom and have a great literary value as well. The word Upaniṣad means that which leads near unto the Supreme Brahman.

The Upaniṣads are reckoned as 108 in number. The names of these are given below:-

- | | |
|-------------|-------------|
| 1. Īśāvāsya | 4. Praśna |
| 2. Kēna | 5. Muṇḍaka |
| 3. Katha | 6. Māṇḍūkya |

² The six Vēdāṅgas are dealt with in separate later chapters of this book,

- | | |
|------------------------|-----------------------|
| 7. Taitirīya | 40. Amṛtabindu |
| 8. Aitareya | 41. Brahnavidyā |
| 9. Chāndogya | 42. Yogatatva |
| 10. Bṛhadāraṇyaka | 43. Nāradaparivrājaka |
| 11. Śvetāśvarātara | 44. Triśikhibrahmaṇa |
| 12. Brahmabindu | 45. Sītā |
| 13. Kaivalya | 46. Yogacūdāmaṇi |
| 14. Jābāla | 47. Nirvāṇa |
| 15. Haṁsa | 48. Maṇḍalabrahmaṇa |
| 16. Āruṇika | 49. Dakṣināmūrti |
| 17. Garbha | 50. Śarabha |
| 18. Nārāyaṇa | 51. Skandā |
| 19. Paramahamṣa | 52. Tripāda Vibhūti |
| 20. Brahma | Mahānārāyaṇa |
| 21. Amṛtanāda | 53. Advayatāraka |
| 22. Atharvaśira | 54. Rāmarahasya |
| 23. Atharvaśikha | 55. Rāmatāpinī |
| 24. Maitrayaṇī | 56. Vāsudeva |
| 25. Kauśītakibrahmaṇa | 57. Mudkala |
| 25. Bṛhad-jābāla | 58. Śaṇḍilya |
| 27. Nṛsimhatāpinī | 59. Pañgala |
| 28. Nṛsiṁhottaratāpinī | 60. Bhikṣuka |
| 29. Kālāgnirudra | 61. Mahopaniṣad |
| 30. Maitreyya | 62. Śārīraka |
| 31. Subāla | 63. Yogaśikha |
| 32. Kṣurika | 64. Turiyātīta |
| 33. Sarvasāra | 65. Sanyāsa |
| 34. Nirālamba | 66. Paramahamṣa |
| 35. Śukarahasya | Parivrājaka |
| 36. Vajrasūcika | 67. Akṣamālā |
| 37. Tejobindu | 68. Avyakta |
| 38. Nādaḥbindu | 69. Ekākṣara |
| 39. Dhyānaḥbindu | 70. Annapūrṇā |

- | | |
|----------------------|------------------------|
| 71. Sūrya | 90. Pañcabrahma |
| 72. Akṣi | 91. Prāṇāgnihotra |
| 73. Kuṇḍikā | 92. Gopālapūrvatāpinī |
| 74. Sāvitrī | 93. Gopālauttaratāpinī |
| 75. Ātmā | 94. Jābāladarśana |
| 76. Pāśupatabrahma | 95. Adhyātma |
| 77. Parabrahma | 96. Yogabodha |
| 78. Avadūta (Mānuṣī) | 97. Kṛṣṇa |
| 79. Tripuratāpinī | 98. Yājñavalkya |
| 80. Devī | 99. Varāha |
| 81. Tripuropaniṣad | 100. Hayagrīva |
| 82. Bhāvanopaniṣad | 101. Dattātreya |
| 83. Rudrahṛdaya | 102. Garuḍa |
| 84. Yogakuṇḍalī | 103. Kalisāntāraṇa |
| 85. Bhasma-jābāla | 104. Saubhāgyalakṣmī |
| 86. Rudrākṣa-jābāla | 105. Śātyāyini |
| 87. Gaṇapati | 106. Sarasvatīrahasya |
| 88. Tārāsāra | 107. Bahvṛca |
| 89. Mahāvākya | 108. Muktikā |

Of the 108 Upaniṣads, the most important and the most widely commented upon and read are ten—Īśa, Kēna, Kaṭha, Praśna, Muṇḍaka, Māṇḍūkya, Taitirīya, Aitareya, Chāndogya, and Brhadāraṇyaka. Most of the Upaniṣads are attached to particular Vēda śākhās. The Aitareyopaniṣad is connected with the Ṛg. Vēda. The Īśa and Brhadāraṇyaka relate to the Śuklayajur śākhā. The Kaṭha and Taitirīya are of the Kṛṣṇa Yajurveda, while the Kēna and Chāndogya are of the Sāma Vēda. The Praśna, Muṇḍaka and Māṇḍūkya Upaniṣads pertain to the Atharva Vēda. Great Saint Scholars like Bhagavatpāda Saṅkara, Saṅkarānanda, Sadāśiva

Brahmendra have written commentaries on the important Upaniṣads.

The Vēdas and particularly the Upaniṣad portions thereof abound in interesting stories with morals as their bases—morals that would hold good for all time. A few stories, found in brief herein, will be worth reading.

1. In the Kenopaniṣad a story is found to indicate that however great one may be, if he is proud, he will be snubbed and that he cannot obtain the knowledge of the self.

Once the celestials were able to subdue their eternal foes the asuras (demons), in a war. The celestials became proud of their victory and celebrated their success in a grand manner. The Supreme Being desired to teach a lesson to the celestials and get rid of their pride. The Parabrahman took a wondrous and strange shape of a Yakṣa with endless height and stood up in a prominent place. On perceiving a huge, lustrous and strange form, stretching up to the sky above, some of the celestials reported the matter to Indra. He sent Agni (the fire-god) to find out what the strange phenomenon was. Agni went near the strange form. The Yakṣa questioned him as to who he was. Agnideva replied arrogantly that he was Fire and that he could destroy anything in the universe by his power. At once the strange form threw a tiny thread like substance before him and asked him to destroy it. Even with the use of his entire power of combustion, Agnideva could not destroy it. He returned ashamed and informed Indra.

Later Vāyudeva (wind-god) was sent. To the query of the wonderous Yakṣas about his identity, Vāyu replied that he was lord of the winds and spoke about his prowess of uprooting anything and carrying anything to wherever he was pleased to. The Yakṣa asked him to carry off the tiny piece thrown before Agni, earlier. With all his strenuous efforts Vāyudeva failed in his endeavour. With remorse he reported to Indra. Then Indra himself went to the spot, but the strange form vanished from sight. Indra stood aghast thinking that whereas Agni and Vāyu had been able to have a glimpse of that wonderous divine form, he had been denied even the courtesy of an audience. The Supreme One then took the form of Umādevi and shone before Indra and imparted to him the benefits of being humble and the secret of true knowledge. Only because of having had the opportunity of nearing and conversing with the Supreme One, Agni, Vāyu and Indra are the most important and powerful among the celestials.

2. The story of Naciketas, a very popular one, is found in the Kathopaniṣad. The father of Naciketas performed a vedic sacrifice at the end of which he offered many gifts as offerings to gods and learned scholars. He gave away his dear son, Naciketas to god Yama. Because of his severe penance, Naciketas was able to go in his original physical body along with Yama to the latter's abode in heaven. At Yama's residence he spent three days without taking any food, during Yama's absence. On his return, Yama was much upset on knowing that his guest had been fasting for three days in his residence. Yama got afraid as he thought about the evil effects that might

accrue by keeping a guest in a house, without giving him food. At once he told Naciketas that he might freely ask for three boons in lieu of his fasting for three days.

As the first boon Naciketas requested Yama to permit him to return home with his physical body and to meet his father.

As the second boon he requested Yama to impart him the processes of performing a vedic sacrifice—Naciketacayanam. Having got these two boons, Naciketas desired to be initiated in the 'ātmatatva' (the philosophy of the self). Yama was loath to impart it to him and by clever devices and by infusion of several desires tried hard to evade. Naciketas proved to be adamant. In accordance with his promise, Yama at last imparted to the youth the sacred true knowledge. With full bloom and in the enjoyment of the bliss of that knowledge the youth returned home.

3. That sincere effort will lead to success is indicated in a minor Upaniṣad. A male and a female tiṭṭiba bird (very tiny kind of birds) were having their habitation in a hole in the bottom of an old tree, on the brink of the sea. Once the female bird laid some eggs. A few days later, one morning the male asked its mate to come out and fly far in search of food. The female replied, "Today the sea seems to be rough. Perhaps the waves may rise up and wash away my eggs. Better you go single." The male bird resented and said, "Come along! If the waves wash off our eggs I shall suck the water in the

sea and get back the eggs." Though the female bird thought that the mate's words only showed utter foolishness she flew off following the male. A few hours later the pair returned to the hole only to find that the eggs had been washed away. The she-bird in grief scolded the male bird.

Thereupon the he-bird asked the other to come out and join in sucking the sea-water by the bill. The female said in agony, "By your foolishness we will lose our lives." Forced by the partner, the two little birds, began sucking drops of water from the sea and spilling them on the sand. After some time, birds of the same species began to do likewise. A little later bigger birds too joined in the seemingly foolish operation. A little before sunset, Sage Nārada, during his flying rounds, gazed at the peculiar task of a large number of birds on the verge of the sea. Descending down, he enquired the birds about the reason for their strange action. On knowing the facts he advised them to pray to the mighty Garuḍa, the king of birds, to come to their help and then departed. The birds did so and at last Garuḍa appeared on the scene. He heard the sad case of the pair of the tiny birds. He sat on the brink of the vast sea and began sucking the water to get the eggs of the poor couple. of bird. The sea began to shrink. At the time of Garuda's second attempt, the king of the seas appeared before Garuda and asked for the reason of such action. When apprised of the loss of the eggs sustained by the *ṭiṭṭiba* birds, the Sea-King vanished and in a few minutes returned the eggs that had been washed away in the forenoon.

ĀYURVĒDA, RASASĀSTRA ETC.

(Medical Science, Veterinary Science, Alchemy etc.)

Knowledge of Indian medical science dates far back to the age of the Vedas. Āyurvēda or Hindu Vaidya Śāstra is regarded as one of the four ancillaries to Vedas, called as Upavēdas. Āyurvēda is attached to the Atharvavēda. Surgical operations, Chemistry and Alchemy are referred to in the Atharva Veda. A certain surgical operation to cause safe delivery of a child (in case of difficulty) by a woman, (for the safety of the mother and the baby), is spoken of in the following hymn in the Atharva Vēda, Indicating advanced Knowledge of surgery.

“वि ते भिनद्धि मेहनं वि योनिं वि गवीनिके । वि मातरं
च पुत्रं च वि कुमारं जरायुणाव जरायु पद्यताम् ॥”

(Atharva Vēda 1-11-5)

Several direct and indirect references to diseases, medicines and surgical methods for their cure, besides cures by use of herbs and water sanctified by means of spells, by mantras or spells, by processed minerals, by a combination of any two or three

of these means are found in galore in the Atharva Vēda. This Vēda according to scholars speaks of eight important medical processes among many, such as surgery, treatment of diseases in the case of adults, children's diseases and preparation of medicines.

The R̥g. Vēda too has many references to pure medicines for the cure of the sick. Even the Upaniṣads have a fund of information about anatomy and physiology. For instance the Prasnopaniṣad speaks about the nerves in the body being numberless:-

“अत्रैतद् एकशतं नाडीनां तासां द्वासप्ततिं प्रति शाखा-
नाडी सहस्राण्यासु व्यानश्चरति ।”

(Prasnopaniṣad 3-6)

Pandit Hariprapanna Sarma in his preface to ‘Rasayogasāgara’ says.

आचार्यैरपि प्राधान्यविवक्षया काश्चन नाड्यः परिगणिताः-

and quotes;

“शाखोपशाखतां प्राप्ताः सिरा लक्षत्रयात्परम् ।”

The above quotation points to the existence of arteries in the body, dividing themselves into branches and smaller branches numbering more than three lakhs. The practice of preserving dead bodies without decay by the embalming process, is cited in the Rāmāyaṇa:-

“तैलद्रोण्यां तदामात्या संवेश्य जगतीपतिम् ।”

This refers to how king Daśaratha's dead body was preserved by the ministers by putting the corpse in a tub of oil.

In the Mahābhārata, in the Bhīṣmaparva verse in chapter 121 speaks of surgeons, equipped with surgical instruments and properly trained by experts, standing ready to remove the arrows having stuck in Bhīṣma's body:—

“उपतिष्ठत् अथो वैद्याः शल्योद्धरणकोविदाः ।

नानोपकरणैर्युक्ताः कुशलैः साधुशिक्षिताः ॥”

(Mahā Bhārata, Bhīṣmaparva)

Suśruta a great author of medical science attained international renown in his own days. Suśruta decidedly belonged to a period some centuries before the advent of Christ. Dr. Mūkhopādhyāya and Dr. Hoernle are inclined to assign Suśruta's period to the sixth century B. C. Suśruta's famous Saṁhita (on Āyurveda, is in six broad sections). The first of them is on general study and gives general information. Sections 2 to 5 deal with pathology, anatomy, treatment of diseases, and preparation of different medicines respectively. The last section, known as 'Uttaratantra' is a research supplement. Suśruta expects high moral standards and technical skills in a physician. The Saṁhita deals with a good number of diseases and prescribes for their cure. Besides precautions to ward off certain dreadful diseases are found in the work. Surgical methods are suggested where treatment of certain diseases by medicines fails. For instance the presence of many

small stones, called strangury stones, inside the urinary passage of the human body, is cited by Susruta, along with remedial measures for removing them:—

“घृतैः क्षीरैः कषायैश्च क्षीरैः सोतरवस्तिभिः ।

यदि नोपशमं गच्छेत् छेदस्तन्नोत्तरो विधिः ॥”

(Suśruta Samhita 7/27-29)

[If the strangury stones cannot be removed by ghee, milk and decoctions mixed with milk and purgatives operation is the last remedy.]

Caraka is another distinguished author of a Samhita on Indian medicine. He is regarded as an incarnation of the serpent king Ādiśeṣa, the couch of Mahāviṣṇu. According to historians he adorned the court of the Kushana King Kanishka, as royal physician. Some research scholars say that Caraka belonged to the fifth century before Christ.

It is generally observed that Caraka's Samhitā as it is at present, is only a revised and enlarged text, done so by Drḍabala of Kashmir, of a later period. Caraka's Samhita contains eight sections, with details on (1) cikitsa and patya (treatment of diseases and prescribed diet for the patient), (2) on some special diseases, (3) on general study of the science with instructions for the student, (4) on anatomy, (5) on diagnosis of diseases, (6) on special treatment of certain special diseases, (7) on preparation of medicines and (8) general therapy. On Caraka's Samhita there are about six commentaries by writers of the Middle Ages.

Defining the word 'Āyuh' (life) Caraka remarks at the beginning of his work:-

“ शरीरेन्द्रियसत्त्वात्मसंयोगो धारि जीवितम् ।
नित्यगश्चानुबन्धश्च पर्यायैरायुरुच्यते ॥ ”

[The physical body with the senses and the mind combined with the soul is capable of enjoying the fruits of karma (actions). This relation of the body with the eternal soul is termed as 'Āyuh' life.]

The scholar speaking about the gross physical form (sthūlaśarīra), and the subtle body (sūkṣmaśarīra), observes that when the physical body is dead, the jīva (soul-subtle) leaves the dead gross frame, enters another gross body (according to its karma) along with the four elements and the intellect and that the subtle one (sūkṣma) will not be perceptible to the naked eye:-

भूतैश्चतुर्भिः सहितः सुसूक्ष्मैः
मनोजवो देहमुपैति देहम् ।
कर्मात्मकत्वात् न तु तस्य दृश्यं
दिव्यं विना दर्शनमस्ति रूपम् ॥

(Chapter II—31)

Stating reasons for break out of cholera, Caraka says that this dreadful disease is caused by pollution of place, of time, of air and of water in a verse as follows:-

वैगुण्यमुपपन्नानां देशकालानिलाऽम्भसाम् ।
गरीयस्त्वं विशेषेण हेतुमत्संप्रवक्ष्यते ॥

(III—1-93)

Another notable author in the field of Āyurvēda is Śālihotra. who is said to have lived in the 8th century B. C. His magnum opus of 16,500 verses, known as Śālihotrīyam consists of eight parts—Uttaram, Unnayam, Śārīrakam, Cikitsā, Śīśuvaidyam, Uttarottaram, Śiddhisthānam and Rahasyam. The last section is said to include operations, treatment of poisonous diseases, cures for bites by poisonous reptiles and insects and treatment of diseases of animals. But this great work does not seem to be available at present in full.

Bhelasamhitā (in prose), form of a manuscript and considered to be as ancient as Caraka's Samhitā is another work of importance. Another old work worthy of mention but not extant is Kāśyapa Samhitā. Navanītikā—one of the extracts of the Bower manuscript, discovered at Kāshgar in 1890,—consists of 16 sections, dealing with a variety of topics like preparation of medicines (with definite processes) of diverse kinds such as cūrṇa (powder), kaṣāyas (decoction), tailam (oil), rasāyanam, (elixir) etc. A separate section of the work is on diseases affecting children.

Of comparatively later times are the two works, the Aṣṭāṅga Saṅgraha and Aṣṭāṅga Hṛdaya, ascribed to Vāgbhaṭṭa., considered to have lived in the 7th century A. D. It seems that there have been two authors with the name Vāgbhaṭṭa. Scholars are of opinion that the elder (Vṛddha) Vāgbhaṭṭa was the son of one Simhagupta and that the other was a descendant of Vāgbhaṭṭa. This opinion is based on

a scrutiny of the two treatises mentioned above. The *Aṣṭāṅgahr̥daya* is being widely followed by *Āyur-vedic* doctors all over the country.

Among other works on *Āyurveda* '*Rogaviniścaya*', '*Siddhiyoga*' also known as '*Vṛndamādhava*' by *Vṛnda* of the ninth century A. D., *Cikitsāmṛta* by *Milhana* of the early 13th century, *Vopadeva's* '*Śataślokī*' regarding preparation of pills and powders, '*Agniveśasamhitā*, *Vyādhitāntra*, and *Vinayapīṭaka* by a Buddhist scholar, are worthy of mention.

Bhāvaprakāśa (middle of 16th century) by *Bhāvamiśra* is a standard text. This work refers to even some contagious diseases caused by European settlements in India. The causes and symptoms of small-pox are given by *Bhāvamiśra* in the following lines:—

स्फोटाः कृष्णारुणा रुक्षास्तीव्रवेदनयान्विताः ।

कठिनाश्चिरपाकाश्च भवन्त्यनिलसम्भवाः ॥

सन्ध्यास्थिपर्वाणां भेदः कासः कम्पोऽरतिर्ध्रमः ।

शोषस्ताल्बोष्ठजिह्वानां तृष्णा चारुचिसम्युता ॥

[Pustules of dark and red colour hard and also dry, slowly develop causing pain. This is due to disorderly pervading of air in the system. Another kind of pox is noted with pain in the bones and joints, coughing, shaking in the body, uneasiness besides parching of the tongue and of the lips with attendant thirstiness and tastelessness].

Dictionaries of medical terms have been in a large number. Among them **Dhanvantri Nighaṇṭu** takes the place of pride. To Āyurvedic physicians Dhanvantari is the divine superhuman lord, the source centre of Āyurveda. But the author of the Nighaṇṭu is according to scholars a scholar physician of the fifth century A. D. According to an Oxford manuscript, this lexicon has seven chapters. As a manuscript in the Bhandarkar Oriental Research Institute cited by Mr. M. M. Patkar, the work is of ten vargas or chapters. Dhanvantari is regarded as one of the nine gods who flourished in the court of Chandragupta Vikramāditya of the Gupta dynasty. The Nighaṇṭu gives in detail the names of herbs and plants among others, synonyms for each name, its properties and effects thereof. For instance for the word 'nimba' (margosa) the lexicographer has eight synonyms like 'netā', 'sutiktaka', 'arīṣṭa', 'sarva-tobhadra' etc. Then the properties are described.

Paryāyaratnamālā of Mādhavakara (7th century A. D.) and **Paryāyamuktāvalī** based on Mādhava's work, by Haricarana Sēna, divided into 23 sections, are noted as two important medical dictionaries. **Sābdacandrikā**, a compilation by **Cakrapāṇidatta** of the 11th century A. D., a distinct glossary has nine sections dealing with herbal, mineral medical compounds, diet etc. The scholar is credited with some other medical treatises including a commentary on Caraka's **Saṁhitā** entitled '**Carakatātparyadīpikā**'. **Sureśvara** a physician of Bhīmapāla, a Pāla king of Bengal, has produced a lexicon on herbs and plants in alphabetical order. The work **Śabdapradīpā** is dated in 1075. A. D. **Trimallabhaṭṭa** (of 15th century)

is the author of a short medical lexicon, in 100 verses—under the title **Dravyagūṇa-Śataśloki**,

Veterinary Science

There exist a sizable number of works on the characteristic features, and on the bringing up of animals such as the horse, the elephant, the cow, dog etc., in Sanskrit language. In most of these treatises, measures for the cure of diseases pertaining to such animals are also elaborated upon. Reference to a very ancient work on horses, **Aśvaśāstra** are found in some extant works. This work is attributed to an ancient, wise author **Śalihotra**. **Aśvāyurveda** by **Gaṇa**, **Aśvavaidyaka** by **Jayadatta** **Yogamañjarī** of **Vardhamāna** and the **Aśvaśāstra** (**Aśvacikitsa**) by **Nakula** are recognised texts on the care of horses and on the treatment of diseases affecting horses, according to professor Keith. The **Aśvaśāstra** of **Nakula** has been printed and published by the **Sarasvati Mahal Library of Thanjavur (Tamilnad)**. This work is in verse form divided into small sections such as those on the kinds of horses, their characteristics, their colour, their bodily features their steps, etc. **Nakula's Aśvaśāstra** tells of the eight main characteristics of a horse to be noted in the following verse:—

“आवर्तवर्णसत्वानि छायागन्धगतिस्वराः ।

शरीरं चैव बाह्यानां प्रोक्तं लक्षणमष्टधा ॥”

[In determining the selection of a good horse the factors to be considered are:—(1) the **Āvarta** i.e. the small rounds amidst the hairy portions of the body of a horse (circular, semicircular etc.) (2) the colour, (3) the nature, (4) the shadow, (5) the smell

(emanating from the horse's body), (6) the steps, (7) the voice, and (8) set up of the body of the animal.]

Professor Keith says,. "Elephants have been fortunate in that the Hastyāyurveda in the form of a dialogue between king Romapāda of Aṅga and the ancient sage Pālakāpya has been preserved; the age of this curious compilation is quite certain". The mention of the name of Romapāda of Aṅga may possibly lead us to the age of the Rāmāyaṇa for arriving at the date of the work. The antiquity, the excellence and importance of the work can hardly be overemphasised. The 'Matāṅgalīlā' by Nārāyaṇa (published as one of the Trivandrum Sanskrit Series), speaks about the valuable contribution of Pālakāpya to Gajaśāstra.

The main part of Pālakāpya's Gajaśāstra is of 10 Prakaraṇas (chapters) in which the birth, nature, actions, good characteristics, doṣas, the manner of catching, taming, the language, treatment of diseases and giving training for fighting with regard to elephants are set forth in detail. In one of the introductory verses the sage author refers to why he was named 'Pālakāpya' by his father, who seems to have been the head of a unit of elephants, and who was of the Kapi gotra:—

“पालनाद्गजयूथस्य काप्यगोत्रोद्भवो यतः ।”

For a kind of disease affecting the mouth of very young elephants, cure by application of a compound made of very ordinary medicinal substances—garlic, turmeric, dried ginger, pepper, asafoetida, and long pepper with ghee, has been

prescribed. Indicating symptoms of an elephant gone rut, a verse reads:-

“कर्णयोः स्तनयोरक्ष्णोः कट्योस्तालु पुष्करे ।

रोमहर्षेषु कोशे च स्रवत्यष्टासु सर्वदा ॥”

[The ruttish water will always ooze out from the ears, nipples, eyes, jaws, hair-ends, organ etc. of an elephant in rut.]

Works on elephants are said to have been written by sages of yore such as Vyāsa, Garga etc. There are some specific treatises on cows and their upkeep, by name Gorakṣaṇa śāstras and Gorakṣaṇa Kośas. It may not be out of place here, especially during the present times when the cow has become an animal of business rather than one to be revered, to mention a fact about the calves of cows found in an anecdote in the Agnihotra mantras of the Kṛṣṇa Yajurveda. The calf of the cow wished to have a share of the benefits from the cow kept for purposes of Agnihotra, even as the manes and some minor celestials laid forth their claims for the fruits of agnihotra offerings before the Creator. In the disposal of these petitions, the calf was allowed to be free with the mother cow, after the latter had been milked, during the sangava kala (the period of time after the morning hours). Even today, the practice of leaving the calf free during the early hours of the forenoon is in vogue in small remote villages.

It seems that even plants and trees have not escaped from the hands of Āyurvēdic physicians of

old. The oxford catalogue of manuscripts has a work by name Vrksayurveda written by the famous lexicographer Suresvara of Bengal.

Rasa Sastras (Alchemy etc.)

A number of short and long works, in Sanskrit, dealing with alchemy, minerals and gems, forming a distinct group called 'Rasasastras' are found. Though the main theme of these treatises is confined to turning of base metals like copper into gold by processes involving the use of mercury and the examination of the purity and qualities of precious stones, these works contain some passages of valuable medical information, regarding the purification and conversion of metals like gold, copper, zinc and iron and of other minerals such as mica, sulphur etc. into refined powder to be used as remedies for diseases, general debility etc.

Among this group of works, Rasaratnakara by Siddha-Nagarjuna, (probably a Jain scholar of the 8th century A.D.), Rasahrdaya of Govinda (running into 21 long chapters), Rasarnava (of unknown authorship-of the 13th century), Rasendracintamani of Nityanatha (by Somadeva according to some scholars) also of 13th century, Rasarthasamuccaya by Vagbhata and Rasapradipa (of unknown authorship) are regarded as important. The purpose of this science, as indicated in many of these treatises, has been the extension of healthy human life to long years.

On the examination of gems there are treatises among which, Agastimata, Ratnapariksa by a Buddhist scholar, Buddhabhatta, Navaratnapariksa written by Narayana Pandita, stand prominent, giving specific instructions regarding examination of precious stones, as to how to find out defects (dosas) in gems and about the bad effects of wearing ornaments set with defective gems. As an example Narayana Pandita's cautious advice regarding the purchase of sapphires is simple and interesting. He asks the buyer to select a sapphire and keep it in a silver box or any other metallic vessel with a lid for a period of 90 days. If, within the period, nothing happens evil to the buyer or his family, the gem can be purchased, otherwise it should be discarded.



SAMGĪTAM AND NR̥TYAM

(Music and Dance)

Music and Dance though regarded as fine arts have sciences of their own. Music is an art in the sense of its being a combination of sounds in a beautiful form, having the effect of producing pleasant expression of emotions. At the same time the desired effect can be had only if the combination of sounds is according to set tunes, couched in a suitable sweet voice combined with rhythm. Thus the study of music involves a systematised scientific procedure. The very word 'Saṃgītaṃ' means that which is sung well, indicating a definite process. Dancing also involves a systematised process.

These two are attached to the Upavēda called Gāndhārva Vēda. Further certain scholars trace the origin of music to the Sāma Vēda. It is regarded that the celestial dance of Śiva as Nataraja served as the origin of dance. Dance has to be according to systematic processes of steps, glides, leaps, gestures etc., accompanied by suitable music and rhythm. If otherwise, dance will be a mad man's business. 'Nāḍopāśanaṃ' is the name given to the practice of music as a means of worshipping God. Till recently

both music and dance have been closely associated with festivals and the daily routine of temples. Because of such association and owing to the patronage of kings and petty chiefs these two arts thrived in our country.

MUSIC

Two fundamentals of music, vocal or instrumental, are declared are essential. They are *Sruti* (the adjustment of the tone to the tune) and *laya* (rhythm). *Naradiya Siksa* one of the very ancient treatises on the science of music, ascribed to sage *Narada*, gives five *gatis* or classes of *sruti* viz. *Dipta*, *Ayata*, *Karuna*, *Mrdu*, and *Madhya*. These again are said to have 22 varieties. The source for the information in the *Naradiya Siksa*, is said to be the *Samaveda*. The *Siksa* tells that one who does not possess a good knowledge of the five *srutis* cannot be a teacher of music :-

“दीप्तायता करुणानां मृदुमध्यमयोस्तथा ।

श्रुतीनां योऽविशेषज्ञो न स आचार्य उच्यते ॥”

(*Nāradiya Śikṣa* I-7,9)

In some of the *Puranas* details pertaining to the science of music are found in separate sections. For instance the whole of chapter 21 is devoted to music in *Mārkaṇḍeya Purāṇa*. Verses 23 and 24 therein depict the number of *Svaras*, *Grāmarāgas*, *Gītas* and *Mūrchanas* as seven and the number of *tālas* as 49 :-

“सप्तस्वरा ग्रामरागाः सप्त पञ्चगसत्तम ।

गीतकानि च सप्तैव तावत्यश्चापि मूर्च्छनाः ॥ (२३)

तालाश्चैकोनपञ्चाशत्तथा ग्रामत्रयाश्च यत् । (२४)

In Vāyupurāṇa a small number of chapters are assigned to music. In chapter 24 details of svaras, grāmas, the characteristics of a number of rāgas are elaborated. In the next chapter we have information on Gitālaṅkāra.

How the nine rasas (sentiments) Hāsyā, Śṛṅgāra Vīra, Raudra, Adbhuta, Karuṇa, Bībhatsa, Bhāyānaka and Śānta fit in with the seven svaras of music is given in the Viṣṇudharmottarapurāṇa (section-III Chapter-15) :-

“नवरसाः तत्र हास्यशृङ्गारयोः मध्यमपञ्चमौ । वीर-
रौद्राद्भुतेषु षड्जपञ्चमौ । करुणे निषादगान्धारौ । बीभत्स-
भयानखयोः धैवतम् । शान्ते मध्यमम् ।”

Bharata's Nāṭyaśāstra has a number of chapters on the technical side of music and gives details on svaras, stāyi, grāmas and the points at which they should rise etc. Nandikeśvara's Bharatārṇava, in the main a treatise on Nāṭya, has a chapter on tāla (rhythm).

It will be interesting to note that an Āgama work, Sripraśna Saṃhitā mentions some commonly known ragas (tunes) such as Nāta, Bhūpālam, Madhyamavati, Śrirāga, Mohanam, Hamsadhvani etc. and refers to 23 talas such as Ata, Jhampa and Triputa. Besides, as many as 33 kinds of musical

instruments like Vīna, the flute, Śankha (conch) Mrdaṅga, and Paṇava are mentioned in the work.

Mahendra Varma, Pallava ruler (early 7th century A.D.) has caused to inscribe on the face of a rock at Kudumiyānmalai (in the Pudukkottai district of Tamilnadu), a treatise on music. It is ascribed to a scholar by name Rudrācārya by some scholars. Mr. R. Satyanarayanan of Mysore has edited it and the same has been published by the Varalakṣmi Academies of Fine arts in 1937. In his foreword to the work the learned editor says, that 'the inscription is unique in the world and is certainly the only primary evidence of contemporary musical practice in ancient India. References to Bharata, Maṭaṅga, Śāraṅgadeva and some other authorities on the science of music and information on the subject in the purāṇas are cited in the inscription. The inscription begins with a three worded prayer to Lord Śiva—“सिद्धं नमः शिवाय।”. The inscription is inscribed in Pallava grantha characters.

A petty king, who devoted his life time for music and dance and who belonged to the first half of the twelfth century was Somesvara. His work, Mānasollāsam of 2500 verses in Sanskrit treats upon music and musical instruments. Śāraṅgadeva was accounts officer, under king Singhana, ruler of the Yadava kingdom, with its capital at Devagiri (present Daulatabad). Singana who became king in 1200 A.D. was a great patron of literature, arts and sciences. Śāraṅgadeva's ancestors belonged originally to Kashmir, whence his grandfather Bhāskara came to Devagiri and settled there. Bhāskara, as also his son were officials under the Yādava rulers.

Śāraṅgadeva's great work is 'Saṅgītaratnākara'. There are commentaries on this work by Siṁhabhūpāla, Kallinātha, Keśava, Haṁsabhūpāla, Kumbhakarṇa and Gaṅgārāma. Siṁhabhūpāla's commentary is known as 'Saṅgītasudhākara', Kallinātha's as 'Kalānidhi' and Gaṅgārāma's commentary (in Hindi) is named 'Saṅgīta-setu'.

The Saṅgītaratnākara consists of seven long chapters. Ch. I. Svaragatādhyāya has 8 sections dealing (1) with details about the author (2) the origin of the human body based on the principles of Vēdānta, Vaidya and Yoga śāstras. (3) the production of nāda (sound) in the human body śruti, svara and their varieties with their correlation to sounds produced by animals and birds, (4) three grama-mūrchanas, (5) Sādhāraṇa Prakaraṇa dealing with the varieties of svara, (6) Varṇalaṅkāra section dealing with alaṅkaras, (7) the section treating about Jatis and their features, the mode of singing etc. The second chapter deals with Rāgas and their determination in two sections. The next chapter elaborates upon the characteristics of the singer; the difference in sound, gamaka, sthāyi etc. The fourth chapter is an exposition of gītam, its divisions, the character of gītam etc. The next chapter is devoted to Tāla (rhythm) and its varieties. The sixth chapter is on instrumental music while the last chapter deals with dance, dance forms and the nine sentiments. Śāraṅgadeva occupies a high place amongst the authors on music of the Middle Ages.

How man is born is beautifully described by Śāraṅgadeva in section 2 of the first chapter as follows:-

“आहृत्याप्यायितो ग्रस्तरसो ग्रीष्मे च भानुभिः ।

भानुर्मधे घनरसं निधत्ते तं बलाहकः ॥”

यदा वर्षेति वर्षेण सह जीवस्तदा भुवः ।

वनस्पत्योषधीर्जाताः संक्रामत्यविलक्षितः ॥

(Saṅgīta-Ratnākara Ch. I, Section-I, 19, 20)

The author says that the Sun having been over satisfied by the offerings made to him, draws the water from the ocean by his strong rays in summer. The water turns into vapour which is deposited in the clouds. When the clouds begin to shower rain, the Self Conscious Jīva (soul), descends unseen on earth along with the showers. Herbs, plants and food crops grow because of the rains. When these are consumed by men and other beings they get the vital power for procreation.

On the pronouncing of the seven svaras beginning with the ‘Shadja’ the learned scholar compares them to the cries of the peacock, the cātaka bird, the ram or goat, the krauñca bird (heron), the cuckoo, the frog and the elephant respectively:-

“मयूरचातकच्छागक्रौञ्चकोकिलददुराः ।

गजश्च सप्त षड्जादीन्क्रमादुच्चारयन्त्यमी ॥”

(Saṅgīta-Ratnākara Ch. I Sec. 3-46, 47)

That Saṅgīta-Ratnākara is an authoritative work is clear from the references to it by Jagarannātha in the Rasagaṅgādhara and by Malliṇātha. Śārangadeva is also credited with the making of a special kind of Viṇā by name ‘Niśṣanka’.

Jagadekamalla also known as Pratāpacakravarti, Chalukyan ruler at Eastern Kalyān (1138-1150 A.D.), has written a treatise on music, in five parts, called Saṅgīta-Cūdāmani. Saṅgītasāram, (not available), ascribed to sage Vidyāranya, the celebrated founder of the kingdom of Vijayanagar, is referred to in the Saṅgīta-Sudhā, (1610 A.D.) by King Raghunātha of the Nāyak dynasty of Thanjavur. Raghunātha refers to Vidyāranya's work as his guide:-

“ संगीतसारं संभवेक्ष्य विद्यारण्याभिध श्रीचरणप्रणीतम् ।”

While dealing with rāgas, the royal author of ‘Saṅgīta-Sudhā’ observes that he follows the great Vidyāranya, who has proved the existence of 264 rāgas (tunes) with their characteristics, in the following verse:-

“ निरूपितां लक्षणतो विविश्य रागाश्चतुष्षष्ट्यधिके शते द्वे ।
कर्नाटसिंहासनभाग्य विद्यारण्याभिधं श्रीचरणाग्रणीभ्यः ॥ ”

The Saṅgīta-Sudhā of Raghunātha gives a vivid picture of the diverse musical tunes. It is the opinion of scholars that Mahārājā Govinda Dīkṣita minister of Raghunātha wrote Saṅgīta Sudhā and gave the name of the king as its author.

Ragunatha was a master at playing on the Vīna. He was instrumental in making a new type of Vīna, - ‘Acyutaśri Raghunātha Bhūpa Mela’. This instrument has served as a model for later times.

Haripāla of the first half of the 14th century, is credited with the authorship of a hundred works on

music, of which the only available one is Saṅgīta-Sudhākaram, of six chapters dealing with Nāṭyam, Tāla, Vādyā, Rasa, Prabandha and Gayakalaksana "Nṛttaratnavali" of Jayasenāpati, (dated in 1254 A.D.), a military officer under Ganapati, Kākatīya ruler of Wārangal, is a mixed work on dance and music. In this work, comprising of eight sections, the two varieties of music-Deśī and Mārgam are elaborated. Sudhākalaśa a Jain author of the first half of the fourteenth century, has produced the Saṅgītōpaniṣad (1324 A.D.) This is upon dance and music in six chapters. The author has also written his own commentary on the work and also an abridgement of the Upaniṣad. In the Saṅgītōpaniṣad the Jain system of music and varieties of Jain musical instruments are dealt with.

The renowned Rajaput ruler, Rāna Kumbha of Mewar, is spoken of as the author of a magnum opus of Music, in 16000 verses, in five cantos, under the title Saṅgītarājam also known as 'Sangitamimāmsa', as author of a commentary on Jayadeva's Gitagovindam and of many other treatises on musicology. References are made to Saṅgītarājam by later authors. In Saṅgītarājam it is said that śruti takes the duration equal to the time necessary for piercing 32 lotus leaves with a needle:-

“ द्वात्रिंशदब्जपत्राणां सूच्यग्रेण विभेदने ।

यः कालः स श्रुतेमानमुक्तः कैश्चिद्विचक्षणैः ॥ ”

Purandaradāsa, born at Purandaragad, near Poona in 1484 A.D., is a notable luminary in the field of music. His devotional songs of a pretty

large number, are sung till today. He is well known for his systematisation of music by way of exposition of the scales of certain tunes (ragas), and the details of the course of learning the art-vi-
svarāvali, jantai, alarṁkāra, gītaṁ etc.

Lakṣmīnārāyaṇa nicknamed **Bandāru** has dealt with the procedure for learning music in his **Saṅgītasūryodayaṁ**, consisting of five chapters, elucidating tala, urita, svaragītaṁ, jati and prabandam. He adorned the court of **Kriṣṇadevarāya** of **Vijayanagar**. **Puṇḍarīka Vittala** of **Khandesh** is the author of a treatise on the science of music, by name **Vittalīya Rāgamālikā**.

Catura Dāmodara is another great author of importance. He shone as the court poet of king **Tirmalarāya** of **Vijayanagar** (1570-1573 A. D.). His work, **Saṅgīta Darpaṇaṁ** gives a clear and composite picture of the science of music and the traditional modes of North Indian and South Indian music. The author has followed the lines of traditional tantra works in explaining the tunes. Of the seven chapters of the work the last two are on tāla and nṛtya. It is said that **Dāmodara** was patronised by the Moghul emperor, **Jehanghir**. The following verses of the **Darpaṇam** will be of interesting reading:-

“गीतावादित्रनृत्यानां रक्तिः साधारणो गुणः ।
अतो रक्तिविहीनं यत् न तत्सङ्गीतमुच्यते ॥”

(Saṅgīta Darpaṇam-Ch. I-6)

[The primordial characteristic of vocal music, of instrumental music and of dance is the production of harmony with a pleasing effect.]

Damodara explains the tune Mallārī with a devotional fervour in a verse, to explain the rāga (tune) Mallārī :—

“गौरी कृशा कोकिलकण्ठनादा गीतछलेनात्मपतिं स्मरन्ती ।
आदाय वीणां मलिना रुदन्ती मल्लारिका यौवन दूनचित्ता ॥”
(धनिरिगमध इति मल्लारिका ।)

Venkateśa popularly called Venkata Makhi, son of Govinda Dīksita, veteran counsellor of three successive rulers of the Nayak line of kings who ruled at Tanjavur, was an erudite scholar in diverse Sastras such as mīmāṃsa, śrauta, Astrology, music, etc. His famous work on music is ‘Caturdandi Prakāśika’, based on the maxims of Bharatamūni. Venkata Makhi adorned the court of Vijayaraghava, the nayak ruler of Tanjavur. He founded a new kind of notation for śruti, and made a strange and new type of Vīṇā. The Laksana geetas of Makhi were published in ‘Saṅgīta Sampradāya Pradarsini. His Caturdandi-prakāśika, an inimitable work, in six chapters, though in the main treating about the science of music, devotes a section for special notes on the musical instrument, the vīṇā. The 72 going by the name melakartas, in vogue at present, were introduced to the world of music in a perfect form by Venkata Makhi. Born at Kumbakonam, (Tamilnadu) in the last quarter of the 16th century, Makhi became famous even during the first decade of the next century.

Jagajjoti Malla, son and successor of king Trbhuvan, who ruled at Bhaktapuri (Northern India) from 1617-1633, introduced the system of Indian music in Nepal. He wrote three works **Svarodaya-dipikā**, **Gītapañcaśika**, and **Saṅgītasārasaṅgraham**. It is surmised by scholars that the last mentioned work has been based on the 'Sangītaśara' of Vidyaranya. Besides some commentaries on earlier works on music, he has also written a short drama and a long poem.

To the credit of **Ahobila** goes the explanation of the 12 svaras pertaining to the length of the wire strings of the Vīṇā instrument. He wrote a treatise on the science of music by name **Saṅgīta-pārijatam** in 1724. A.D. This work has been translated into Persian. **Upaniṣad Brahmendra Yogi** who flourished as a great preceptor of Advaita and as an author of many a commentary on Advaita works, at Kanci, in the latter half of the 18th century, had been a doyen of the Bhajana system. He had also composed songs in Sanskrit. Divyanāma Sankīrtanam, Rāmatarangam, Rāmāṣṭapadi were his contributions to music. It is said that Tyagārājasvāmi and Muttuswāmi Dīksita, the celebrated musicians of the south, had met Brahmendra and got his blessings.

Saint Tyāgarāja, **Muttuswami Diksita** and **Śyāma Sāstri** the trinity of Carnatic Music, all belonging to the district of Tanjavur (in Tamilnadu) were authors, of hundreds of devotional songs. Of Tyagaraja's compositions, about 900 in 260 tunes are had at present. Though most of them are in Telugu language, there are a few songs in Sanskrit also

such as 'Māmava Raghu Rāma', 'Sundaradhara-Deham,' 'Nādatanunaniśam' etc' Muttusvāmi Dīkṣita composed about 300 devotional songs in different tunes in chaste Sanskrit, mostly dedicated to deities, pertaining to sacred places, and some based on Āgamas and tantras.

Svāti Rāma Varma Kulasekhara, ruler of Travancore state, (1812-1847. A.D.) is noted for his songs mostly in sanskrit. It may be remembered that even during the present times the songs of the music trinity and the compositions of Svāti Rāma Varma find an important and wide place in musical concerts of South India.

Among musician authors of the last century, the name of Mahā Vaidyanātha Śivan stands prominent. He was born in 1844 in the village of Vaiyaceri, in the Tanjavur district (Tamilnadu), as the third son of Duraiswami Iyer. Even at a very early age Vaidyanātha Śivan learnt the science of music and also turned out to be an adept in vocal music and Harikatha performance. He is the author of the 'Mela-Rāga-Mālīka', a short sketch of the 72 Mela-Rāgas of Karnātaka Music. The work gives the svāra notations of each rāga, beginning with śrī-rāga and ending in Rasikapriya.

Apart from the works on music, mentioned in the foregoing pages, a number of treatises on the science of music and also musical compositions in Sanskrit language, most of them not available and a few in the form of manuscripts are referred to in other works or heard of.

A list of such works is given the next three pages.

Author	Period of existence	Name of work
Madanapāla	early 10th century	Ānandasañ jīvanam
Pāraśvadeva	13th century	Saṅgīta-Samayasāraṁ
Rāma Āmātya	latter half of 16th century	Svara-Mela-Kadānilīhi
Bhāvabhāṭṭa	” ”	{ Anubhava Saṅgītavilāsaṁ Anubhava Saṅgītaratnākaraṁ Anubhava Saṅgītāṅkuṣaṁ Saṅgīta Vinodaṁ Muralīprakāśaṁ Naṣṭoṭhiṣṭaprabodhakaṁ }
Gajapati Vīraśrī	early 18th century	{ Saṅgīta-Nārāyaṇa Alankāra Śāstra }
Nārāyaṇa Deva	first half of 18th century	Saṅgītasārahṁtaṁ (Prose work)
Tulajā Rājā	middle of 17th century	{ Saṅgīta Makarandaṁ Saṅgīta Puṣpāñjali }
Veda	late 18th century	Gītasundaraṁ
Sadāśiva Dīkṣita	middle of 19th century	Saṅgīta-Sāgaraṁ
Pratāpa Simha Deva		Saṅgīta-Raghunandanam
Priyadāsa		

Mādapūśi Venkatācārya middle of 19th century
 Sāmannā Sūri middle of 16th century

Devanācārya (Devendra) first half of 15th century

Śrīvidyā Cakravartī-II
 Vema Bhūpāla

Kamalalocana
 Gopendra Tippha Bhūpāla
 Somañātha
 Mādhava Bhaṭṭa
 Abhilaṣa
 Locanakavi

Śrīnivāsa Paṇḍita

Arjunādi-Matasāram

{ Saṅgita Sāhitya Prakaraṇa
 { Da naru Vādyā Viśeṣa prakaraṇa
 { Bharatamatokta Cauturdaśa Vidyā prakaraṇa

{ Saṅgita Muktaṭvali
 { Tāla-lakṣaṇaṁ
 { Mrdaṅga-lakṣaṇaṁ

Gadyakaraṇa nṛtaṁ (prose work)

{ Saṅgita-Cūdāmaṇi
 { Saṅgita-Cintāmaṇi

Saṅgita nṛtaṁ
 Tāladīpika

Rāgavibodhaṁ

Saṅgita Candrikā

Saṅgita Candiraṁ

{ Rāgatarāṅgiṇī
 { Rāga Saṅgita Saṅgraha
 Rāgataṭva Vibodha

Hṛdaya Nārāyaṇa

Śubha Saṅkara

Nārāyaṇa kavi
Govinda

{ Rāgamanjarī
Rāgakutukam

{ Meladhikāra Lakṣaṇam
Saṅgīta-Dāmodaram
Hastamuktāvali

Saṅgītasarani

{ Nādaśāstram
Saṅgītasudhānidhi
Saṅgīta Kalpadrumam
Saṅgīta Candrodāyam



DANCE

In Sanskrit differentiation is made between the imitation, as in a drama and dance. The word 'Nāṭaka' connotes Drama. 'Nāṭya' and 'Nataka', are both derived from the root नट् (Naṭ) meaning 'to imitate'. 'Nṛtya' is a derivation from the root नृत् (nṛt) connoting 'to dance'. The art of dance is of a very ancient mythological origin. Lord Śiva is regarded as the first greatest dancer of the universe. There are a number of works in Sanskrit on the art of dance. It is said that the Nāṭya śāstra of Bharata is the record of what Bharata was taught by Nandikeśvara, at the instance of Lord Śiva. Nandikeśvara also called Tanḍu, had learnt dance from Śiva. As the art of dancing was imparted to Bharata by Tanḍu dancing came to be known as 'Tāṇḍava'. Dance by a male is referred to as 'Tāṇḍava' while the same by a female goes by the name 'Lasya'.

The ancient Bharata is said to have recorded the knowledge about dance from Nandikeśvara at Kailas, in 12000 granthas. But only a small portion of the work has come down to us. An ancient treatise on the art of dancing, based on the Adibharatam (of Bharata Muni), under the title 'Bhāratīya Nāṭya Śāstrā,' written by Bharatācārya, consists of 32 Chapters with 6000 verses on the whole. Three chapters in this work are devoted to music.

The Bharatārṇava also named as 'Nandi Bharatam', after the author Nandikeśvara' is a work of importance on the subject. Only a fragment of this work, which is said to have contained 4000 stanzas, is available at present, Two other works 'Abhinaya'

Darpaṇaṁ’ **Bharatārṇava saṅgrahaṁ**’ are also ascribed to Nandikeśvara. Three works having the name **Bharataṁ** are also spoken of—**Mataṅga Bharataṁ**, **Arjuna Bharataṁ** and **Hanumat Bharataṁ**. But either the texts are not available or the available ones are in fragments and incomplete. That by the mudras shown in **Abhinaya** one can indicate the colours, parts of the body and even cereals can be known from the verses on ‘**Varṇaviśeṣa**’:

“पताकश्चतुस्सोऽयं तन्निरूपणमुच्यते ।

आनने श्वेतवर्णेऽपि सूपार्थेऽपि नियुज्यते ॥”

(**Bharatārṇava** Verse 423)

[The **Patāka Catura Mudrā** – with the thumb at the base of the little finger is used to indicate the white colour; it also denotes the face and also dhal.

Jāyadeva of the late 12th century (A.D.) has produced a devotional lyric by name ‘**Gīta-Govindaṁ**’. This work is associated with dance and suitable too for the same.

Apart from the ancient treatises cited above many others on the art of dance are mentioned. **Nartana Nirṇaya**’ by **Pundarīka Viṭṭala**, **King Raghunathas** ‘**Bharata Sastra**’, **King Tulaja**’s. ‘**Nāṭyaveda-gamaṁ Somanarya**’s **Nāṭyacūḍumaṇi**’ **Śrīngara Sekhara**’s ‘**Abhinaya-laksana**’ and works of unknown authorship such as ‘**Nṛttanirūpaṇaṁ**, **Bharata Lakṣaṇaṁ**’ ‘**Abhinaya Darpaṇaṁ**’ are some among the many.

It may be noted that many of the dance poses listed in the various ancient books on the subject are found carved on the towers of the **Natarāja** temple at **Cidambaram** (Tamilnadu).

DHANURVĒDA

(Archery-Warfare)

Knowledge of details regarding military devices, conduct of battles and wars, use of different sorts of weapons, division of the army, deployment of forces etc., found in ancient treatises, clubbed together, go under the name of Dhanurvēda, which is one of the four Upavēdas. The Atharvavēda, is full of details on the subject of warfare and weapons used in military campaigns. The two epics—the Rāmāyaṇa and the Mahābhārata,—the Bhāgavata, the skandapurāṇa, and even the Kāvya of much later times such as the Kirātārjunīya, the Raghuvamśa, etc., describe in detail some great battles and prolonged wars and the use of various weapons. The word 'Dhanu' denotes the bow which has been the most important and common weapon. Hence the name 'Dhanurvēda' seems to have been given to the science of war.

The importance of maintaining a standing army in a kingdom and the raising of special forces at times of war have been indicated. The division of the army into four groups—the infantry, the cavalry, the elephantry and the chariot force—is an ancient

concept. Trained archers riding on horses, on elephants and in chariots formed important sections, of the army. The maintenance, upkeep and training of the platoons of each of the four divisions have been noted.

Weapons of war have been classified into two types, the astra and the śastra. The astras are a special class with superior powers of destruction invested in them by the combination of particular mantras or spells. The śastras, on the other hand, are ordinary ones. The ordinary kinds of weapons are noted as of three varieties. The first type is of those that are discharged and that fall down after the purpose is served or get stuck up in the target, like the ordinary arrow, sling stone, metal ball etc. The second kind comprises of weapons which the soldiers hold in their hands and fight with enemies stationed nearby. The dagger, the sword, the lance, the club, the mace etc., are of this group. The third type is a special one by itself and is of the astra kind, mentioned earlier. Weapons of this type when discharged fly fast, finish the work of destruction and return back to the one who discharges it.

Another strange but notable feature of the ancient system of warfare is the knowledge of ways and means of counteracting many terrific and destructive missiles, neutralising their effects and warding off destruction. Today nuclear weapons can easily destroy millions of people in no time but no process has been yet discovered for protection from destruction by such weapons. Then what can a military expert say on the military intelligence of ancient Indians? There have been pairs of missiles

such as the Nāgāstra of terrific powers which can be neutralised by the discharge of the Garudāstra, and the Vāruṇa which can ward off the destructive missile known as Agneyāstra.

The wars fought by our ancient kings were righteous wars. Fighting was not had at night. Great wars began after proper intimation to the opponents. Signal of the exact time of the beginning of war was given by blowing of conches and bugles. Ancient military generals were adepts in flanking wheel tactics. This can be understood from the arrangements, and formations, and movements of the army according to the exigencies of the situation. We hear of the Vyūhas designed for stationing of forces in particular forms, 'Padmavyūha', 'Garudavyūha', 'Ardhacandravyūha' etc. have been mentioned as some of the important types of Vyūhas.

Among the modes of fighting other than by discharge of missiles, hand to hand fight (muṣṭi-yuddha), boxing, fighting with the mace, with drawn swords, with lances and by hurling large stones etc. have also been in vogue. Shields and armour for protection from attacks have been there. Treatment of the wounded and night camps for rest have been provided.

Military ranks such as Colonel, Lieutenant, Field Marshal are nothing new to India. Ranks as dalapati, senāni, senāpati, aśvapati, gajapati etc. have been

mentioned. Even in the chariot force there have been ranks such as ardharathi, rathi, atiratha, mahāratha etc. The following two verses prescribe the qualifications for the four ranks of officers of the chariot division:-

“ अमितान्योधयेद्यस्तु संप्रोक्तोतिरथस्तु सः ।
 रथीत्वेवेन यो युद्येत्तथ्यूनोऽर्धरथो मतः ॥
 एको दशसहस्राणि योधयेद्यस्तु धन्विनः ।
 शस्त्रशास्त्रप्रवीणश्च महारथ इति स्मृतः ॥ ”

The post of a minister for war is also mentioned in some ancient treatises.



ARTHAŚĀSTRA

(Polity & Political Economy)

Information regarding the political, economic and civic organisation of Bhārat is had in works of very early times. Knowledge of organised states, rulers and their powers, forms of Government, military administration, state revenue and expenditure, trade and commerce etc., is available from a number of sources down from the Vedas and Purānas. The Gr̥hya-sūtras and Dharma-sutras supply some codified details on ancient Indian polity. Most of such sūtrās treat about Dharma, Artha, and Kāma, three of the four-fold goals of man. The Hiranyakeśīya-gr̥hya-sūtra, Viṣṇusmṛti, the Yājñavalkyasmṛti, the Manusmṛti and the Parāśaraśmṛti, though they are predominantly works relating to Dharmāsāstra, do really possess a sizable fund of information of ancient Indian political economy. The word 'Artha-Śāstra' may for all practical purposes be taken to mean, in a compact way, Polity, Political Economy and Civics. Practical purposes be taken to mean, in a compact way, Polity, Political Economy and Civics. Brhaspati, Viśālakṣa and Uśānus are cited as early authors of Arthaśāstra by later authors. The two great epics the Rāmāyaṇa and the Mahābhārata also contain some relevant passages on Arthaśāstra though in a diffused way.

The Arthaśāstra of Kauṭilya is perhaps the earliest well known codified work on polity and political economy. The author is Kauṭilya also known by two other names 'Cāṇakya' and 'Viṣṇugupta.' According to most historians Kauṭilya was the minister of Candragupta Maurya, whom the former brought out from exile and made king of Maghada. Some research scholars are of opinion that the Arthaśāstra was of a period much earlier than that of Candragupta, on the grounds that in the work there is no mention of the architecture of Pataliputra, the Maghadan Capital, also of the Mauryan Empire, and that Kauṭilya is not referred to in the fragments of the Indica of Megasthenes. The views of scholars like Dr. Smith, Narendranāth Law and K.P. Jayaswal and internal evidence bear conclusive evidence for Kauṭilya's authorship of the work and for his having lived after the period of the last Nanda ruler of Maghada.

The lines below from the colophon of the work are clear regarding Kauṭilya also known as Visnugupta being the author of the work and the age in which he has lived:

“येन शास्त्रं च शस्त्रं च नन्दराजगता च भूः ।

अमर्षेणोद्धृतान्याशु तेन शास्त्रमिदं कृतम् ॥

दृष्ट्वा विप्रतिपत्तिं बहुधा शास्त्रेषु भाष्यकारणाम् ।

स्वयमेव विष्णुपुत्रश्चकार सूत्रं च भाष्यं च ॥”

The last verse of the work quoted just above gives the name of the authors as 'Visnugupta'. In

some of the printed editions of the work, at the end of the first few chapters of the first part (adhikaraṇa) the colophon begins with the words “इति कौटिलीयार्थशास्त्रे” (meaning, ‘Thus in Kautilya’s Arthaśāstra’). Hence it will be easy to infer that the names ‘Viṣṇu-gupta’ and ‘Kautilya’ are of one and the same person. The aphorisms propounded by the author in the work are popularly known as Cāṇakyaśūtras. Another work on morals styled as ‘Cāṇakyanīti’ is attributed to Cāṇakya. Hence it can be safely concluded as mentioned earlier that the same author had three names.

As said by the author in the colophon, the work is in the nature of aphorisms (Sūtras) followed by elucidating notes with one or more concluding verses at the end of almost each chapter. The voluminous work is divided into 15 major sections or adhikaraṇas. Each adhikaraṇa consists of prakaraṇas or subsections each of which again contains a number of chapters. On the whole there are 572 sūtras or aphorisms spread over the 15 adhikaraṇas. A short analysis of the material dealt with in the 15 major sections is given below along with the number of chapters in each:-

No. of Adhikaraṇas (major section)	Number of Chapters	Matter dealt with
No. 1	20	Ordinary life of kings, ministers, the Purohit (king’s priest), education

		tion of princes, construction of palace etc.
No. 2	36	Reclamation of waste and barren land, construction of forts and cities, treasury, powers of kings, duties of top-ranking officers of the state, cadre of officers, and their duties, public transport, four wings of the royal military, spies, the royal mint etc.
No. 3	20	Marriage, women's wealth, Dāyavibhāga or inheritance, determination of the boundaries of the state and of fields, lending money, code for servants, labour and the like.
No. 4	13	Traders, craftsmen, protection of and gathering information about the people by means of the spy system, examination of suspects, thefts, weights and measures, adulteration etc., punishments in the case of certain crimes.
No. 5	6	Punishment for treason, replenishing the state treasury, protection of menial servants, taxes, tolls, revenue of the state, remuneration of officials,

No. 6	2	Characteristics of nature, prevalence of peace.
No. 7	18	Relations with other kings, union of rulers, middle class society, provinces etc.
No. 8	5	Natural calamities and remedial measures thereupon, suffering of ordinary citizens, and among the military people and measures of relief.
No. 9	7	Capacity of the state, timings for invasions and expeditions, appropriate time for mobilising army, expenditure, profit and loss in business, dangers from deserters of the king and from enemies, and how to overcome them.
No. 10	6	Problems of war, protection and maintenance of the army, selection of the ideal place for war, the wings of the army, the 'Vyūha' or division of the invading forces into units for attacking the enemy from different angles and the kinds of such divisions.
No. 11	1	Persuasion and causing division as means of success.
No. 12	5	Espionage, 'mantra yuddham', destruction by means of weapons by fire and cunning skill and tricks,

No. 13	5	Doing away with kings by cunning methods, life of spies in hostile countries, capture of fortresses of enemies, and establishment of peace in conquered territories.
No. 14	4	Practice of killing enemies, application of spells and herbs for success or relief and how to deal with destruction planned by enemies fasts and fire, walking on special occasions.
No. 15	1	General and miscellaneous maxims, success in life and various principles used for success in discussion. This section gives an idea of the plan of work as a whole. Summarising the contents, the section is in the nature of an index.

Kautilya has only reduced and condensed the knowledge contained in the works of the great, ancient preceptors. At the beginning of the work, the author says:

“पृथिव्या लाभे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैः ।

प्रस्थापितानि प्रायशस्तानि संहृत्यैकमिदमर्थशास्त्रं कृतम् ॥”

[For the benefit of the earth and its being ruled, this Arthaśāstra work is produced, mostly by collecting all the material, contained in the works on Political Economy by preceptors of old.]

A few quotations from Kautilya's Arthaśāstra are worth noting:-

1 “ प्रजासुखे सुखं राजः प्रजानां च हिते हितम् ।

नात्मप्रियं दितं राजः प्रजानां च प्रियं हितम् ॥

(Adhikaraṇa I Chapter 18-5)

[The happiness of the ruler rests on the welfare of his subjects. What is good and beneficial to the people will be of good and benefit to the ruler. The personal pleasure of a king is not good for him. The happiness and welfare of the people alone constitute his pleasure.]

The ancient Hindu law prescribes punishment for offences according to the gravity of the crime (यथापराधो तथा दण्डः). Below can be read some of Kautilya's views on punishments :-

“स्वदेशग्रामयोः पूर्वं मध्यमं जातिसंघयोः ।

आक्रोशाद्देवचैत्यानामुत्तमं दण्डमर्हति ॥”

(Arthaśāstra-Adhikaraṇa III, Chapter 18, last verse)

[One who causes an offence to his country or village, is considered as having committed a first rate crime, and hence he must be punished severely, one causing harm to his class (in society) should be punished in a middle or moderate manner, while he who causes harm to temples because of anger should be given the highest punishment under the law.]

“सीमावृक्षेषु चैत्येषु द्रुमेष्वालक्षितेषु च ।

त एव द्विगुणा दण्डाः कार्या राजवनेषु च ॥”

(Arthaśāstra-Adhikaraṇa-III, Chapter 19-last verse)

[One who cuts trees on the outskirts, trees in temples, special trees in the King's garden, or in the state forests must be given double the punishment ordinarily prescribed.]

ŚIKHṢĀ AND NIRUKTAM

(Phonetics and Etymology)

Sikhsa is regarded as the nose of the Veda and Niruktam as the ears. These two are closely connected.

Sikhsa:- The knowledge of vocal sounds and the correct conventional spelling out and pronunciation of letters of signs of sounds and syllables formed by letters form more or less the bases of phonetics in any language. In Sanskrit, importance of such phonetics becomes a vital necessity because of the rules prescribed for reciting the Vedas and for chanting mantras at specific times. The science governing phonetics is known as Sikhsa which guards against improper pronunciation which is causative of confusion in meaning and also of evil consequences in case Veda mantras are not chanted in the proper and prescribed svāra. For instance let us take the word कुटः (Kutah) which means a water-pot or pitcher. If the vowel sound उ (u) of the first letter कु (ku) is by mistake pronounced as a long vowel as in कू (kū), then the word becomes कूटः (Kūtah) signifying a

sandhi or conjunction of sounds should also be correctly known in the process of chanting mantras. The number of sikhṣa texts is more than a score. Of these Yājñavalkya's, Pāṇini's and Nārada's works are counted as important. Yājñavalkya's sikhṣa is a specialised text on Vedic terms; Pāṇini's is a work with the aim of grammar in the background while the Nāradiya sikhṣa pays particular attention to the svaras (sounds) of music, basing many of its theories on the Sāmaveda. Classified rules regarding the pitch of voice for reciting mantras as in the various sākhas of the Veda found in sikhṣa codes render them as phonetical guides.

Nirukta:- Nirukta, designated as the ears of the Veda, is the etymological section of Sanskrit grammar, treating about individual words, their formation and inflexions. It is in the main a running commentary of the Vedic Nighaṇṭu. All the same independent explanations and illustrations are given off and on. The authorship of Nirukta is ascribed to Yāska. Meanings of special terms in the Vedas are given with reference to the context and with reasons for the given meanings.

The Nirukta contains twelve chapters with an appendix containing two chapters. Each chapter has some sub-sections called 'pādās'. The arrangement of chapters are in line with the pattern of the Veda-nighaṇṭu. Nirukta deals with parts of speech, particularly the noun, the verb, the pronoun the preposition

and the particles used for forming words from roots, such as comparatives. Use of conjunctions and terms used for filling up in the case of metrical compositions. Principles of etymology are illustrated by exhaustive quotations.

Many commentaries have been written on Yāska's work in later times. Every word in the Nirukta has been explained in his commentary by a scholar named Durga. **Nirukta-Bhāṣya**, regarded as a joint production of Skandasvāmin and Maheśvara, written probably in the eleventh century A.D. is considered as an excellent gloss on Niruktaṁ.



VYĀKARAṆA

(Grammar)

The exquisitences of a piece of sculpture depends on the dexterity with which the sculptor handles the chisel. Even so the beauty of a writing or of a speech is dependent on the apt and correct use of grammatical structures. Language is related to grammar just as logic is to thought. The richness and fineness of Sanskrit literature is greatly due to its grammar.

Vyākaraṇa is one of the aṅgas (limbs) of the Veda. The original basic sounds from which grammar has been constructed are known as Māheśvara sutras, having emerged from the damaru (small-drum) in the hand of Parameśwara, when he took the form of Nārārāja, and performed the celestial dance. Sikhsa, another Vedāṅga dealing with phonetics is closely connected with Sanskrit grammar.

Though Pāṇini is regarded as the earliest authority in grammar, the possibility of the existence of grammarians long centuries before Pāṇini cannot be ruled out as Śākalya is credited with the preparation of the Padapāṭha of Rgveda. Pāṇini himself

refers to the Uṇādhisutras and to some ancient grammarians such as Śaunaka Śākatāyana etc. The grammatical terms 'nāman' (noun) 'sarvanāma' (pronoun), 'ākyāta' (verb) 'upasarga' (preposition) are noted in Yaska's 'Nirukta'. It is evident that Pāṇini only systematised and abridged the vast productions of Vyākaraṇa scholars of old times. According to Professor Keith, Pāṇini was a native of Śālatura near modern Attok (now in Pakistan), where Hiuen Tsang, the Chinese traveller had seen a statue of Pāṇini. Pāṇini's work is known as Aṣṭādhyāyī as it contains eight chapters which are on different aspects such as nouns, their cases, verbal roots with participles attached to them, suffixes, accents, formation of words and sentences, changes in the form of roots etc., Apart from dealing with contemporary language, Pāṇinī has included usages of Vedic terms and phraseology. With the idea of brevity the entire work is in the form of Sutras or aphorisms. Perhaps it is Pāṇini who introduced the practice of explaining facts in a nut shell. Wherever differences arise between prescribed rules and the use of a particular word, indications are given as to how the difference is to be removed and the use is to be corrected. Pāṇinī's work is eulogised as equal to a smṛti by Vāmana in his Kāśika:

“शब्दासु बहवः सङ्कलिताः, तानुपादाय पाणिनिना स्मृतिरूप-
निबद्धा ।”

(Kasika VI-1-114)

(Prof. Weber says “Pāṇini's grammar is universally admitted to be the shortest and fullest grammar in the world.)

Touch of geographical knowledge is found in some of Pāṇini's Sūtras. Reference to the river Beas flowing through Punjab is given in the Sūtras 'उदक् च विपाशः' (IV-2-74). The word 'विपाशः' (Vipāśah) signifies the Beas. Another Sūtra 'शर्कराया वा' (śarkarāyā vā) IV-2-83, points to the town Sukkūr (in Sind - Pakistan). Eatables like puris is referred to as 'विभाषा हविर्पूपादिभ्यः' - eatables prepared with wheat flour mixed with ghee. (V-1-4). Another aphorism runs as follows:- छत्रादिभ्याणः (Chatrādibhya ṇah) IV-4-62. The sūtra says that in the case of words like 'Chatra' the termination 'ṇah' will be used. The Sanskrit equivalent for the word student is छात्र. (chātrah). This word is derived from छत्र (chatra) meaning an umbrella. The aphorism indicates that a student is to be of the nature of an umbrella. Even as an umbrella covers the holder from heat or rain, the student should hide weaknesses on the part of his preceptor. Thus does Bhaṭṭoji Dīkṣita explain the meaning of this sūtra in his Siddhānta Kaumudī in the following words:-

“गुरोः दोषाणां आवरणं छत्रं, तत् अस्य अस्तीति छात्रः ।”

There are 3910 sūtras altogether of Pāṇini.

Two great scholars Kātyāyana and Patañjali, both regarded as great seers, and assigned to a period some centuries before the Christian era by research scholars, have contributed in no small measure to Sanskrit grammar.

Kātyāyana, (also known as Vararuci) has revised, altered and added to Pāṇini's sūtras and explained the sūtras. His work is known as Vārtika.

Patañjali is regarded as an incarnation of Ādiśeṣa, the thousand-headed serpent couch of Lord Viṣṇu and as a sage who has performed penance at Cidambaram where he has had the vision of the celestial dance of Natarāja along with Vyāgrapāda and other sages. Patañjaliś Mahābhāṣya, as the very name signifies a renowned and voluminous work is an important work on Sanskrit grammar. Though a commentary on Paṇini's Sūtras, the work seems to be an independent treatise by itself, covering the 32 pādas (sections) of the 8 chapters of the sūtras. Besides explaining the sūtras, the commentary gives sound morals here and there. The sage author off and on uses the question and answer method for the benefit of the student. The Mahābhāṣya is not 'a dry book on grammar', filled with rules regarding language and usage. It is in perfect simple prose with apt examples. "The book takes the form of a discourse conducted for an assembly of attentive listeners by a scholar".^π these remarks are in a way corroborated by Rāmabhadra Dīkṣita in his 'Patañjali Carita', wherein it is said that Patañjali imparted his Māhabhāṣya in discourses to a group of about a thousand pupils gathered at Cidambaram, taking the Ādiśeṣa form of his prior life, and sitting inside a drawn curtain.

Below is a citation from the Mahābhāṣya; regarding how questions are raised and answers are given with suitable examples.

"Should good words be learnt? Or should old words be known? Or should both kinds be learnt?"

As answer it is given, "By learning old words new good words may also be understood." As example, the case of a man engaged in digging a well is given. The one who digs a well, at the outset, comes into contact with dust, muddy marsh etc. Later he gets water with which he cleanses the dust and mud. The passage runs thus:-

“कूपखानकवत् एतत् भविष्यति-कूपखानकः कूपं खनन् यद्यपि मृदा पांसुभिश्च अवकीर्णो भवति । सः अप्सु सञ्जातासु तत एव तं गुणं आसादयति । येन स च दोषः निर्हण्यते भूयसा च अभ्युदयेन च योगो भवति .”

Among other works of later times, of course based on Pāṇini's sūtras and the Mahābhāṣya, is the 'Kāśikā' by Vāmana. The two commentaries on Kāśikā—Nyāsa by Jinendrabuddhi and Padamañjari of Haradatta—are important works. Pāṇini's sūtras were revised, well arranged and abridged in the form of a new work called Rūpāvatāra by Dharmakīrti. It is clear from some stone inscriptions, at certain places, in South India that the Rūpāvatāra was taught in many educational institutions.

The most notable and standard work relied upon by scholars after the Mahābhāṣya is Bhattoji Dīkṣita's Siddhanta-Kaumudi who has adopted the systematised order of the Rūpavātāra, while not deviating from the lines indicated in the Mahābhāṣya. Dikshita himself has written an explanatory gloss on the Kaumudi under the title Praudhamanoramā. Later came another gloss called Sabdenduśekharā by Nageśa Bhaṭṭa. Kaiyaṭa has also produced a gloss

on the Mahābhāṣya. Bhartṛhari's grammatical treatise on the formation of words and structures of sentences, known as Vākyapadīya is a work of an independent character.

Some other later works on grammar are Dhātu-pāṭha a work mainly on verbs and their conjugations, Mādhavīya Dhātuvritti of Mādhava (Vidyāraṇya) Nageśa-Bhatta's Vaiyākaraṇa-Siddhānta-Mañjūṣā, Candra's Candravaiyākaraṇa, Kātantra etc. Besides these a number of works on Prākṛit grammar are also had.



CHANDAS

(Prosody)

Just as phonetics, grammar and etymology have a Vēdic connection, Prosody in Sanskrit can be said to be not only connected with the Vedas but also to be of Vedic origin. Chandas (prosody) is one of the aṅgas (limbs) of the Veda. It will not be an exaggeration to state that the Veda itself is a poetical composition (for the most part). For instance the Vedic hymn Purusa-sūkta is a short poem by itself. The first and the last Maṇḍala of the Rgveda abounds in poetic compositions. The Sāmavēda contains poetry of a very high order. The Atharvaveda, excepting the 15th and 16th kāndas, is full of poetry in diverse metres. Scholars discern in the poems of the Rgveda the observance of the seven principal metres - Gāyatri Ushnih, Anuṣṭubh, Bṛhati, Pañkti, Triṣṭubh and Jagatī. It may be mentioned that even mantras pertaining to celestials have specific metres particularly the seven mentioned above. Almost the majority of science works in Sanskrit are in the form of poetry.

Before proceeding to pick out works on prosody, it will be fitting to have an idea about the metrical

system as it obtains in the Sanskrit language, Sanskrit poetics comprise of eight groups called 'Gaṇas'. They are:- Yagaṇa, Magaṇa Tagaṇa, Ragaṇa, Jagana, Bhagana, Nagana and Sagaṇa. There is also a classification of the letters to be used in a verse. Generally they are of the laghu or short sound and of the guru or long sound. The short vowels are laghu while the long ones are guru, depending on the 'mātra'-the prosodial unit of time taken in pronouncing the letter. In any letter combined with the anusvara, as in the case of कं (Kaṁ) or having the visarga (:-h)कः (Kaḥ), symbolising a hard and distinctly audible aspiration occurring at the end of a word such as शिवः (Śivaḥ:-) the letter combined with such anusvāra or visarga, in case of the next letter being laghu (short) is deemed to be guru (long).

As regards verses, generally they have four padas or quarters. The stanzas are classified into three kinds-Samavṛtta, Viṣama and Ardhasama. Verses with their four pādas being similar in the set up of the ganas, and with the letters short and long, as prescribed for each gana, belong to the Samavṛtta type, If the set up of each of the four quarters of a verse differs from one another the type is Visama. If the first and third quarters or if the second and fourth quarters in a verse are in agreement the verse is said to be Ardhasama.

The sloka with four pādas (quarters) is the most common type of verse. The number of

metrical types is galore. Scholars of the traditional school give the names of nearly 140 types of metres, Great poets like Kālidāsa, Bhavabhūti and Bhāravi have often used certain select metres, probably because of their great liking for those types.

Some of the ancient sūtras (aphorisms) such as the Nidāna and Piṅgala sutras contain some details about prosody. A section of the Agnipurāṇa is devoted to the subject. Varāhamihira, the veteran astrologer gives a close connection of prosody with the motion of heavenly bodies. In the works on Alaṅkāra such as Dhanḍin's Kāvyaaprakāśa. Hemacandra's Candonuśāsana and Kṣemendra's Suvṛtta-tilaka relate the various types of metres with their characteristics and give examples. The Vṛttaratnākara of Kedārabhaṭṭa is by far the standard text on metrics, and one relied upon by scholars.

The sūtras of Piṅgala containing details about both Vedic and classic prosody have been taken as the main base for his work by Kedārabhaṭṭa. The fourth verse of the first chapter of Vṛttaratnākara alludes to this fact:

“ पिङ्गलादिभिराचार्यैर्यदुक्तं लौकिकं द्विषा ।
मात्रावर्णविभेदेन छन्दस्तदिह कथ्यते ॥ ”

A good number of commentaries have come out on this work. Kedārabhaṭṭa belonged to the first half of the 14th century, as can be understood from the preface of the commentary, Vṛttaratnākara Pañcika, Vṛttaratnākara gives the characteristics of 136 metres, and the 8 types of ganas etc. in the form of aphorisms and in some cases in verses.

Amongst modern works on prosody Vṛtta-Maṇi-Mālā (1896A.D.) is a simple and easily understandable treatise in 167 verses elucidating 130 types of metres, beginning with Gauri and ending with Sambhunatanam.

The author of this work late Mahāmahopādhyāya Ganapati Sastri (1871-1912), has written about a hundred Sanskrit works, small and large, on diverse topics, gives particulars of 130 metres in the work. The verses are also so composed as to be in the nature of a kāvya on the greatness of Devi.

The most commonly used important metres are: Anushtup Vidyunmālā, Indravajrā, Upendravajrā, Sālinī, Bhramaravilasitam, Vamśastam, Bhujangaprayatam, Bhujangavijṛmbitam, Jaladharamālā, Mālinī, Mandākrāntam, Harinī, Sikhariṇī, Sārdulavikṛditam, Sragdhara, etc.

As a sample it can be seen how the metre 'Indravajra' is explained by Kedārā Bhatta. The aphorism regarding the above metre reads:-

“ स्यादिन्द्र वज्रा यदि तौ जगौ गः । ”

(Vṛttaratnākara-III-3)

[The metre should have Tagaṇas, Jagaṇas and a pair of guru].

The same metre is explained in Vṛttamanimālā (verse - 44) as:-

“तत्तज्जगद्गीतगुणो महेन्द्रः उत्कृत्तपक्षं दधदिन्द्रवज्रम् ।
मैनाकमेकं व्यजहादितिदं सोदर्यभावस्य फलं भवत्याः ॥”

The meaning of the verse is as follows:-

Indra is praised by those residing in the different worlds (as one who cuts off wings of mountains). and as stands ready with weapon of Vajra to strike the mountain Maināka. Is it not because of virtue of having been born as Thy (Devi's) brother that Maināka has been let off by Indra?



ASTRONOMY, ASTROLOGY AND MATHEMATICS

Astronomy is an ancillary of modern Mathematics. The two are correlated subjects. Astrology foretells the future basing inferences on the calculated movements of heavenly bodies and on making mathematical calculations about the periods and sub-periods of the influence of planets vis-a-vis their positions. Hence the three sciences are naturally and mutually bound together. Some of the great Indian astronomers have dealt with the three sciences in some manner or other. Some of them have combined a sound knowledge of Geography also in their treatises.

Early traces of the knowledge of Astronomy and Astrology are to be found in the Gārgi Samhitā in the Jaimīnīyasūtra, Śulbasūtras etc. Astrology has been regarded as a Vedāṅga or limb of the Vedāṅga-jyotiṣha speaks of the solar and the lunar year with twelve months for a year. But a difference of about 11 days is notable between the two systems. Generally once in three years the lunar year will have

an extra month (above 12) known as 'adhika-masa'. The division of a month into two fortnights, a fortnight into 2 weeks, each week into seven days, and division of a day into 12 signs are common. There are 27 constellations (according to Vedic reckoning 28 constellations). The movement of the nine heavenly bodis along the Zodiac constituted by the 27 constellations, the Equinoxes etc. are elaborately vivified in Vedānga-jyotisha.

The names of Āryabhaṭṭa, Varāhamihira, Brahmagupta and Bhāskarācārya stand prominent in the fields of Indian Astronomy, Astrology and Mathematics.

Āryabhaṭṭa of the late fifth century A.D. was a notable and revolutionary writer on Astronomy, Geography and Mathematics. The date of birth of this great scholar is fixed by historians as 476. A.D., based on a verse in his own famous work. Of many works attributed to him, only the Āryabhaṭṭiya is available. This consists of two sections, the 'Daśagītika-sūtra and the Āryāśata'. The former as its name indicates has ten aphorisms mainly dealing with notation. The latter section comprises of three parts. The first part of 33 stanzas of Āryā metre treats of 'Ganita' (Mathematics). The second of 25 verses deals with 'Kālakriya' i.e. measurements of time etc., while the last part, 'Gola' of 50 verses pertains to Geometry combined with some information on Astronomical Geography.

Āryabhaṭṭa has elaborated on his theory on the Earth being a sphere rotating on its own axis.

He holds that eclipses are the effect of the shadow of the Earth. He was perhaps the earliest of writers of the historical age, to include Mathematical details and principles in the science of Astronomy. Evolution, involution, area of space, circles, algebraic identities, volumes of cubes, of pyramids and of spheres, cube roots etc., have been dealt in detail by Āryabhaṭṭa. According to Berridale Keith, "a remarkably accurate value of π (Pye) - 3.146, has been candidly stated by Āryabhaṭṭa in his work". "The daily and annual movements of the Earth, the relation of the movement of the Moon to the movement of the Earth, the shape of the Earth, the size of the Earth, the nature of eclipses and various other points are dealt with in his work," (Survey of Sanskrit Literature by C. Kunhan Raja. Page-274).

.....

Another notable author on Astronomy and Mathematics is Brahmagupta, born in A.D. 598, in a village near Multan¹: His famous work is the Brahmasiddhānta, also known as Sphuṭasiddhānta. Brahmagupta's work treats with much of arithmetical problems, such as square roots, cube roots, ratio and proportion, etc. In the portion dealing with geometry, triangles, circles, mensuration of solids, qudrilaterals and the like are elaborated upon. Besides algebraic identities, details about algebraic equations of different types are also dealt with. Brahmagupta has devoted a section to Astronomy also in his work. It is widely accepted that

.....
¹According to Keith

Brahmagupta has also produced a separate short treatise on Astronomy and astronomical problems.

Mahāvīracārya, a Jain, of the latter half of the ninth century and Srīdhara of the 11th century have been distinguished writers on mathematics. King Bhoja of Dhāra has been well versed in astronomy and to him is ascribed a work called 'Rājamṛgāṅka', a work of the first half of the 11th century.

The greatest Astronomer cum Mathematician of the post Middle Ages was Bhāskarācārya¹. He was born in 1114 A. D. at Bījāpur in Karnāṭaka. He was a Karnāṭaka brahmin. In his 36th year he wrote the famous Siddhānta-Śiromaṇi (1150. A. D.) Bhāskara's Siddhānta-Śiromaṇi consists of four distinct sections—Līlavatī, Bījagaṇita, Grahagaṇita and Golādhyāya. Līlavatī is a treatise on pure arithmetic, in the form of verses pertaining to various arithmetical processēs, beginning from notation. Proceeding gradually from simple addition, subtraction etc., no arithmetical process has been left out. The author has explained the contents of most of his verses, commenting in easy prose and has also given suitable illustrations when necessary. There are 266 stanzas in this arithmetic section. The verses are of a conversational type and of poetic excellence. Many later scholars have written valuable commentaries on the work. Under orders of Akbar, the Mogul Emperor, a

² This Bhāskarācārya is different from Bhāskarācārya or Bhāskararāya the, famous Śakta of later times.

commentary was written by Faizi in Persian. In the last decade of the 19th century Taylor and Colebrook had come out with their commentaries on *Līlāvātī*, in English.

In the second and third verses, Bhāskara stresses the importance of the knowledge of numbers and the value of digits according to their place (as in a number of more than one digit), and the progressional value of numbers from 'एक'-eka (one) to परार्ध-Parārdha (10,00,00,00,00,00,000,000). Bhāskarācārya says that the system of Indian notation has been very old and noted in the Vedas, quoting a mantra from the Yajurveda Samhita (17th chapter), in his commentary on the 3rd verse in the section about numbers.

The verses mentioned in the previous paragraph run thus:—

“ एकदशशतसहस्रायुतकोटयः क्रमशः ।

अर्बुदमब्जं सर्वनिखर्वमहापद्मशङ्खवस्तस्मात् ॥ २ ॥

जलधिश्चान्त्यं मध्यं परार्धमिति दशगुणोत्तराः संज्ञाः ।

संख्यायाः स्थानानां व्यवहारार्थं कृताः पूर्वैः ॥ ३ ॥ ”

The two lines of the first verse above and the words ending with इति (iti) in the first line of the second verse above give the names of numbers beginning with one and ending with the 'Parārdha' or a hundred crores of crores. The remaining part of the stanza explains how the value of digits get increased by multiples of ten in view of their places and that numbers and their digital places have been determined by the ancients.

The second part of Bhāskara's work-Bījagaṇita is a treatise on Algebra more or less to serve as a necessary introduction to his chapter on astronomy-the Grahagaṇita. Even in the last section of Līlāvati, Bhāskara introduces the reader to algebraic equations. The Bījagaṇita proceeds from introduction into unknowns, to 'Vargaprakṛti' i.e. equations of the type:- $y^2 = ax^2 + b$. Then obtaining integral values, of unknown symbols such as x, y, etc., simple equations, simultaneous equations, quadratic equations and equations with a large number of unknowns are dealt with. The work is in the form of excellent Sanskrit verses totalling, 99. A famous commentary "Bījapallavam" has been produced on Bhāskarā's Bījagaṇita by Kṛṣṇa Daivajña in 1650 A.D.

The Grahagaṇita and Gola sections of Bhāskara's Siddhānta-śiromaṇi treat about astronomy proper. The latter of the two has some special additional information on the use of astronomical instruments, description of nature, description of R̥tus or seasons, and some details about geometry. Bhaskara's another work Karaṇakutūhala is noted by scholars as a condensed text on astronomy.

That India was far advanced even in ancient times in the knowledge of mathematics particularly in geometry, in the use of symbols and in use of words for numbers than the west, has been emphasised by research scholars. The system of 'Kaṭapayādi' was an ancient means of stating numbers by using words in historical works, was prevalent in times of old, particularly with regards to recording of dates. For instance the word R̥tu when used

signifies the number six, since the number of seasons (R̥tus) is six. Keith observes, that the "Mathematical manuscript 'known as Bakhshalī manuscript from its place of discovery in Peshawar, is written in sūtra style with examples in Ślokas (Verses) taken from daily life and explanations in prose." So it is clear that the study of mathematics was made easy by ancient Indian scholars because of the manner and simple processes in which mathematical problems were dealt with.

.....

Indian Astrology is definitely perhaps the oldest in the world. John Stuart Mill, a great philosopher says, "There is not a single particle of sand in the ocean, not a single drop of water that falleth from Heaven, but hath some connection with the motion of Heavenly Bodies". The life of humans and their future are influenced by the motion of the planets and the future of a man can be foretold by calculations of the movement of the heavenly bodies and their aspects in relation to their position in the Zodiac, at the time of the birth of an individual. This was and is the time honoured belief of the vast majority of people all over the world. Perhaps this notion was prevalent in India long before it took root in other parts of the world. In fact Indian Astrology is regarded as a science as old as of the period of Vedic literature.

In spite of the existence of early treatises on Astrology, Varāhamihira is regarded as the 'Father of Indian Astrology'. According to Professor A.A. Macdonell Varāhamihira must have been born in about 485 A.D. Varāhamihira was a native of a village near Ujjain. He is said to have developed a keen

interest in the study of Astronomy and Astrology in his teens and that "he began his calculations" when he was about twenty years of age. This great scholar is praised as one of the nine gems who adorned the court of the illustrious Gupta Emperor, Candragupta-Vikramaditya.

Varahamihira was an authority both on astronomy and astrology. His *Pancasiddhantika*, a valuable astronomical treatise was probably written by him by the middle of the sixth century A.D. Evidently this work is a condensed digest of the five *siddhantas* of earlier times - the *paitamaha Siddhanta*, the *Romaka Siddhanta*, the *Paulisa Siddhanta*, *Vasistha Siddhanta* and the *Surya Siddhanta*.

Varahamihira has written three works on astrology, viz (1) *Brhat Samhitā*, (2) *Brhat Jataka* and (3) *Laghu Jātakā*. Besides these important works *Varāhamihira* is credited with the authorship of *Yogayātra*, a treatise on omens, journey, war etc., and *Vivāhapāṭala* dealing with marriages.

The *Brhatsamhitā* is a voluminous work with more than a hundred chapters dealing with a vast number of subjects, such as the motion of planets the effect thereof, the constellations etc. Incidentally chapters, having a bearing on festivals, geographical details, characteristics of animals, astrologer's part in construction of buildings etc are also included. The *Brhat Jātaka* contains 28 chapters. The entire work is in verse form. The shortest

chapter has only 4 verses (ch.25), the longest with 36 stanzas (chapter 27), There are 408 verses on the whole. Peculiarly enough, certain verses specify how to predict the parts of the body, colour, the streaks on the skin and other details of even animals. The last chapter of the work serves as an index of the treatise and also gives some facts about the author. One of his verses speaks of the necessity of a king having an astrologer in his court.

“अप्रदीपा यथा रात्रिः अनादित्यं यथा नभः ।

तथा संवत्सरो राजा भ्रमत्यन्ध इवाध्वनि ॥”

[Evan as the night without a lamp, just as the sky without the sun, a king without an astrologer (in his court) wanders like a blind man in the wilderness.]

It will be interesting to learn that Varāhamihira gives the effects of the position of some planets in a horoscope, which will tend to show that the father of the child would have been away at the time of the child's birth:-

“उदयस्थेऽपि वा मन्दे कुजे वास्तं समागते ।

स्थिते वान्तः क्षपानाथे शशाङ्कसुतशुक्रयोः ॥”

[If Saturn is situated in the Rising sign (Lagna) or if Mars is in the 7th house, or when the Moon is between Mercury and Venus, then the father will be away at the time of a child's birth:]

Bhaṭṭotpala has written commentaries on Varāhamihira's works some of which are not available, Apart from Bhaṭṭotpala's gloss on Bṛhat Jātaka, there are four other commentaries on this work viz. Mudrāksari, Śubodhinī, Srīpatīyam and Dasādhyāyī. Among the works on astrology of the Modern Age two by Nilakaṇṭha-Samjñā and Varsatantra-the Horamakaranda by Guṇakara, Sārāvalī, Jātakasārādīpa, Jātakapārijāta etc., are worthy of mention. Most of these works are only based on the principles laid down in the astrological works of the authors of early ages.



KALPASŪTRAS

(A phorisms regarding sacraments and sacrifices)

Kālpasūtras are codes of aphorisms dealing with the performance of religious duties, sacrifices, rituals etc. These sūtras elaborate on three main subjects viz. (1) rules and regulations for the performance of Vedic sacrifices (Yajnas), (2) rules governing the observance of ordinary routine domestic religious duties and ceremonies and (3) some general maxims for leading a good and virtuous life. These sūtras constitute one of the limbs of the Veda. They are designated as the hands of the Veda personified.

The Kalpasūtras vividly state what kind of people should do what kind of rituals, with specifications of appropriate time and place, along with the necessary materials and the concerned mantras. Each of the important Vēdaśākhās has its relative sutras as propounded by great sages. Āśvalāyana and Sankhyayana are authors of Kalpasūtras related to Rgveda. For the Kṛṣṇa Yajussākhā Sūtrās have written by Baudhāyana, Āpastamba, Satyāśādha, Bhāradvāja and Agniveśa. Kātyayana and Pāraskara have written sutras related to the

Sukla Yajusśākha. The Sāmavēda Śākhas have the aphorism texts by Drāhyāyana, Jaimini and Kātyāyana. Besides these the names of Usanas and Kasyapa are also mentioned as authors of sūtras. Kalpasūtras are of two fold nature-Grhya and Śrauta. The former lays down the rules, the mantras and details of procedure for performing various religious sacraments and ceremonies to be performed from birth to death including funeral obsequies. The Grhya Sūtras also enunciate some ordinary human values and virtues such as sympathy, patience, cleanliness etc. The Śrauta sūtras are of use in the performance of Vedic sacrifices such as the Somayāga etc. It may be stated that in the conduct of these sacrifices mantras of the Rg, Yajur and Sama Vēdas find place. The following mantras will reveal the necessity of the knowledge and use of the mantras of the three Vedas:-

“ब्रह्मणो यस्यां अर्चन्ति ऋग्भिः साम्ना यजुर्विदः,
युज्यन्ते यस्यां ऋत्विजः सोमं इन्द्रया पतये.”

Another type of Sūtras, known as Śulbasūtras is also the contribution of wise seers such as Āpastamba, Hiraṇyakeśi etc. These aphorisms are in the main related to performance of sacrifices. Besides they also contain much of valuable information on geometrical construction. The mode of constructing the altars with respect to the different cayanas (Vedic sacrifices) has been vividly described in these sutras.



DHARMA ŚĀSTRAS AND NĪTI ŚĀSTRAS

(Ethics, Law, Moral, Codes)

The Śruti (Vēda) is held as the seed bed of moral codes. Moral standards and principles of law are found enunciated in the two great epics and the purāṇas though not in a codified form. The ancient codes of morals go by the name Dharma Śāstras and Dharma Sūtras. Gautamīya Dharma-sastras, Apastambīya and Hiranyakesīya Dharma-sūtras are some of the ancient Dharma-sastra texts. Codes of morals and law by way of systematised treatises are found in no small number. The most popular of these are the Yajñavalkya smṛti the Parasara-smṛti, and the Manu-smṛti.

Barthari's Nītisāhita, is purely a work containing moral maxims. Three other Dharmasastra treatises which are in the main concerned with performance of religious duties, rituals, festivals, religious vows, pollution etc., are the Nirṇayasindhu Dharmasindhu and Śruti-muktaphala. Nirṇaya-sindhu written by Kamalakara (17th century A.D.) is an extensive work, giving details of timings, procedure etc. of all religious practices, Vedic sacrifices, marriages and the like. Dharmasindhu a work of a later period, divided into sections, and subdivided into chapters, of which the author is

Kāsinātha Upādhyāya, contains a lot of information such as the determination of tithis (dates), timings of Vedic sacrifices, forms of deities and manner of their worship, details about eclipses, of holy events, of cremation and other funeral rites, of performance of ceremonies for ancestors, of festival days etc. Śrutimuktāphala by Vaidyanātha Dikshita, a work almost on the lines of the Nirṇay asindhu and the Dharmasindhu is considered as an authoritative text on dharmasastra and it is widely followed by people in South India.

Among works mainly on law and jurisprudence Mitāksara of Viṣṇanesvara of the eleventh century (A.D.) takes the pride of place. Smṛtikalpataṛu by Lakṣmīdhara (12th century), Devaṇṇabhaṭṭa's Smṛticāndrikā (13th century), Hemādri's Caturvar-gacintāmaṇi (late 13th century) Smṛtiratnākara of Caṇḍesvara (first part of 14th century) and Vācas-pati's Vivādacintāmaṇi (early 16th century) are worthy of note. Probably towards the end of the 14th century came in the famous Dayabhāga which is a section of a voluminous work by Jimū-tavahana. This work is a distinct digest of the law of inheritance. It needs to be noted that all the works on law listed, above do contain incidentally some details on Dharmaśāstra also. Mitramiśra's Vīrami-trodaya, of the modern age is a compendium on law, morals, astrology and medicine.

One striking feature observed in most of the codes mentioned earlier, is that the conclusions arrived at by the authors of these works are based on the authority of the Vedas, the appended sūtras

thereof, the Smṛties and on age-long conventional practices in vogue, going by the name 'Śiṣṭācāra', which has taken firm roots in the moral, religious and social life of the people through the ages.

Details found mentioned in some of the works cited in this chapter may be of interesting reading.

1. Manusmṛti:—

Also known as 'Mānavadharmā-Śāstra, this is a magnum opus on morals, law etc. The very first verse alludes to Manu, regarded as a celestial and as a sage, relates knowledge of righteousness and virtues on the request of some sages at a place called Barhiṣmati. The colophon at the end suggests that Bṛgu, a seer, handed over Manu's teachings to posterity. The voluminous treatise runs into 2,784 verses and is divided into twelve chapters. The available text is considered probably to be an abridgement of the original one which is stated to have contained a lakh of verses. Manu commences with the evolution of the universe, the creation of the five elements, of man and woman, creation of animals, reptiles, worms birds etc., and measures of time. No subject under the sky, no feature of human life, nor even happenings in the world above, have been left out from the purview of the author. Problems related to all classes of society, codes of behaviour for the bachelor, for the householder, for the ascetic etc, have been vividly set forth. Duties of kings, service rules for servants, rules for sacrifices, rituals and festivals,

punishments for offences, have all been elaborately dealt with.

Among a number of commentaries on Manu-smṛti, the one by Medhatithi and another by Govindarāja have been produced nearly 1000 years and 800 years ago, respectively. Kallūka's gloss which is a grand and popular one is placed in the latter half of the 15th century.

Fundamental, ordinary human values as satisfaction, toleration, control of mind, control of the senses, cleanliness, knowledge by learning, non-stealing, speaking the truth, being free from anger towards others, obtaining knowledge of the self are enjoined upon man by Manu as the ten virtues:

“ धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः ।

धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् ॥ ”

Another interesting piece can be had from Manu's condemnation of passing urine or clearing excreta on roads, on banks of rivers, near places of worship on mountains etc. This is a piece of advice to the vast number of residents of our cities and towns of present times, by whom such nuisance is committed without any thought. [Verses 33 to 38 chapter IV.]

Nītiśataka:-

Unlike Manu's smṛti, the Nītiśataka, a string of 100 verses, by Barṭṛuhari of the sixth century (A.D.) is purely a collection of verses on morals, couched in excellent language composed in elegant style and fitted with apt and natural illustrations.

It is said that Bhartruhari, a king, wrote the verses while on exile, in a forest.

On man's desire to keep up to his dignity under any circumstance the poet has a verse:-

“स्वल्पस्नायुवसावसेकमलिनं निर्मासमप्यस्थि गोः
 श्वा लब्ध्वा परितोषमेति न च तत्तस्य क्षुधाशान्तये ।
 सिंहोजम्बुकमङ्कमागतमपि त्यक्त्वा निहति द्विपं
 सर्वः कृच्छ्रगतोऽपि वाञ्छति जनस्सत्त्वानुरूपं फलम् ॥”
 (verse 23)

Finding a piece of fleshless, dirty bone of a cow, moist with a little sinew and marrow, a dog is much satisfied, even though that piece of bone will not appease the dog's hunger. But a lion kills an elephant, abandoning a jackal on its (lion's) lap. Even so man, however diminished in status, will desire only for fruits corresponding to his dignity.]

On friendship with the wicked and with the good Bhartruhari says that like the shadow of objects in the forenoon, friendship with wicked persons looms large at the beginning, but gradually vanishes. On the other hand friendship with good men seems to be small at the outset but gets elongated (gets firm) gradually just like the shadow of things in the afternoon. The verse reads:

“आरम्भगुर्वी क्षयिणी क्रमेण लब्ध्वी पुरा वृद्धिमुपैति पश्चात् ।
 दिनस्य पूर्वार्धपरार्धभिन्ना छायेव मैत्री खलसज्जनानाम् ॥
 (verse:50)

Glowing tributes are paid to Bārṭṛhari's style and compositions even by western scholars. Monier Williams says: "Occasional attempts were made to give permanance to the floating wisdom of the day by stringing together in stanzas, celebrated maxims and sayings, like beads in a necklace, representing a separate topic and the authorship of a whole series being naturally ascribed to men of known wisdom like Bārṭṛhari and Cāṇakya." Professor Keith praises Bārṭṛhari in the following words:- "In Bārṭṛhari each stanza normally can stand by itself and serves to express one idea, be it a sentiment of love, of resignation or of policy, in complete and daintly finished form. The extraordinary power of compression which Sanskrit possesses is seen here at its best." (History of Sanskrit Literature—page 178)

'Śukranīti' and 'Vidūranīti' (a collection of moral maxims as taught by Vidura, half--brother of the Kaurava king Dhṛtarāṣṭra) finding place in the Mahābhārata, are very ancient moral ridden short treatises. A work entitled 'Nītisāra' by Kamaṇḍaki of early 8th Century (A.D.), based on Kautilya's Arthaśāstrā, (as the author himself says), contains a good number of verses on morals.

The 'Hitōpadeśa' by Nārāyaṇa based on the Pañcatantra tales is replete with moral maxims given in verses, with fine illustrations.

ITIHĀSAS AND PURĀNAS

The word 'Itihāsa' means an Epic poem. There are two famous and voluminous epics in Sanskrit. They are the Ramayana and the Mahābhārata. A central theme and the narration of the history of a hero with some anecdotes having a devotional and moral background are generally found in both the epics.

ITIHĀSAS :-

(a) **Rāmāyana**

The Rāmāyana is the oldest known epic of the world. Sage Vālmīki is the author of this epic. The main theme of the work is the story of Rāma, prince of Ayodhya, and son of King Daśaratha of the solar dynasty. Sita, daughter (foster daughter) of Janaka, ruler of Videha and wife of Rāma, is the heroine of the epic. Rāma is the incarnation of Viṣṇu. The purpose of the incarnation is destroyal of the wicked and protection of the good. The author has filled the character of the hero, Rāma with high human values. The Rāmāyana is regarded as depicting the essence of the Vedic truths. Styled as the Ādikāvya, the epic runs into 24,000 verses divided into seven Kāndas (sections). The entire works is a

continuous narrative couched in excellent verses and in elegant style.

Description of nature comes in frequently. For instance Hanumān, Rama's envoy to Laṅka, chances to look at the Moon shining in the sky, in early night. The poet devotes seven stanzas to describe the moon-shine. One of the verses is as follows:—

“लोकस्य पापानि विनाशयन्तं
महोदधिं चापि समेधयन्तम् ।
भूतानि सर्वाणि विराजयन्तं
ददर्श शीतांशुमथाभियान्तम् ॥

(Sundarakāṇḍam V-2)

[Hanumān saw the rising Moon which brightened the Mahōdadhi (the Bay of Bengal), that destroyed the sins of the people of the world, the Moon that shone pleasing all beings.]

Ordinary human emotions like repentance and remorse are handled with exquisiteness, in simple language by the poet. As an illustration, Sītā repents on her desiring for the golden deer which she regards as nothing else save the embodiment of her bad time intent on making her unfortunate. She blames herself as having been idiotic in having sent Rāma (for catching the deer) and also Lakṣmaṇa from the hermitage (on hearing the cry of the stricken deer in the voice of Rāma). The pertinent verse runs;—

“नूनं स कालो मृगरूपधारी मामल्पभाग्यां लुलुभे तदानीम् ।
यत्तार्यपुत्रं विससर्ज मूढा रामानुजं लक्ष्मणपूर्वजं च ॥ ”

(Sundarakāṇḍam XVIII-10)

Details of state craft too have not been left out from the purview of the epic. For instance, there is a reference to the conduct of one, sent to an enemy country, on purpose of reconnaissance, in verse 5, canto 41 of the Sundarakāṇḍa:-

“कार्ये कर्मणि निर्दिष्टे यो बहून्यपि साधयेत् ।
पूर्वकार्याविरोधेन स कार्यं कर्तुमर्हति ॥ ”

[He who is able to accomplish many things besides the main task set for him but without detriment to the main purpose of his mission is fit to be an envoy.]

Again the proper functioning of a war minister is set forth in a statesmanly manner in verse 22, of Canto XIV of the Yuddhakāṇḍa:-

“परस्य वीर्यं स्वबलं च बुध्वा
स्थानं क्षयं चैव तथैव बुद्धिम् ।
तथा स्वपक्षेऽप्यनुमृश्य बुध्वा
वदेत्क्षमं स्वामिहितं च मन्त्री ॥ ”

[A good minister is one who gives advice for the welfare of his king, after having judged the strength of the enemy, after assessing the strength of his master's army, after properly estimating the help that can be had from allies and after a careful

calculation of the gains and losses (that may accrue) of planned action.]

The Rāmāyaṇa is a living force among the Indian people. Centuries after Vālmīki, the story of the epic has been retold (with slight changes) in works in many Indian languages. Ānanda Rāmāyaṇa, Ādhyātma Rāmāyaṇa, and Campū Rāmāyaṇa (all three in Sanskrit), Rāma-Carita-Manas in Hindi, and Kambarāmāyaṇam in Tamil are some of the celebrated of such works. It may be mentioned that Govindarājīyam, Dharmākūṭam and Tilaka Vyakhyāna are noted commentaries on Vālmīki's great epic.

(b) Mahābhārata

It is common belief that the Mahābhārata is of much later origin than the Rāmāyaṇa. Sage Vyāsa is the author of the Mahābhārata. The main theme of this epic is the rivalry and the consequent great war between the sons of the Kuru king Dhṛtarāṣṭra of the lunar race, and the sons of his cousin brother Pāṇḍu. Many stories with a moral background, philosophical discussions, prayers and psalms and a fund of information on a variety of subjects are found intermingled with the central theme. Besides the Kaurava and Pāṇḍava princes there are a number of other characters in the epic., of whom Kṛṣṇa, the leader of the yadava clan and an incarnation of Lord Viṣṇu, plays a key role in the narrative.

The epic contains a lakh of verses and it is divided into eighteen books, called 'parvas'. In the

various languages of the world, the number of epics is rather very small. The two Greek epics of Homer (Iliad and the Odyssey) are insignificant in size when compared with the Mahābhārata. A verse at the end of the epic itself says that "Whatever there is elsewhere is here and whatever is not found here cannot be found elsewhere".

The world famous 'song celestial' – the Bhagavatgītā, – containing, the words of advice imparted by Lord Kṛṣṇa to the confused Arjuna, just before the commencement of the great war is a portion of this epic. The Bhagavat Gīta is an independent philosophical treatise.

That desires are not easily satisfied, a maxim worth following, gets an illustration in the story of king Yayāti, narrated in the epic. Old king Yayāti who regained youth from his son, Puru, says that the enjoyment alone of worldly desires derived from the objects of sense, does not quench the desire for such pleasures, even as ghee poured in fire does not extinguish the fire but only tends to make the fire burn more brightly than before. In Yayati's words Vyāsa says that enjoyment of desired objects only leads to further desires and not to wipe off the desire:—

“न जातु कामः कामानां उपभोगेन शाम्यति ।

हविषा कृष्णवत्सर्वे भूय एवाभिवर्धते ॥”

(Mahābhārata-Ādi parva-Chapter 85-Verse12)

A lot of valuable information on principles of law are laid down in this great epic. As an instance a

verse(verse No.5. in chapter 57 of the Śānti parva) states that if any individual who engages himself in activities against the organised government of a kingdom, even if such a person be a preceptor or a friend, must be severely punished, killed.

“सप्ताङ्गस्य च राज्यस्य विपरीतं य आचरेत् ।
गुरुर्वा यदिवामित्रं प्रतिहन्तव्य एव सः॥”

Another verse in the epic explains how taxes are to be collected from people by the state:-

‘यथाक्रमेण पुष्पेभ्यः चिनोति मधुषट्पदः ।
तथा द्रव्यमुपादाय राजा कुर्वीत संचयम् ॥”

(Śānti-Rājāsāsanānuparva-ch. 120-verse34)

[The honey-bee collects honey from flowers without causing harm to the flowers and stores the honey so gathered in the bee-hives. Even so the king should collect taxes from his subjects without harm to them and hoard the proceeds in the state treasury.]

Again how the practice of the ordinary human values of not hurting, speaking the truth, showing pity even to those who have done harm, control of the senses, and compassion for living beings is considered by the great as true penance and not fasting and other means of infliction of one's body, is given in the following verse:-

“अहिंसा सत्यवचनं आनृशंस्यं दमो धृणा ।
एतत्तपो विदुर्धीराः न शरीरस्य शोषणम् ॥”

(Mahābhārata-Śānti Parva ch.79-verse-18)

There are many passages in this epic which tend to show that knowledge of geography was not beyond the purview of the author. For instance the five rivers flowing through Punjab and the Indus are mentioned in the following verses:-

“पञ्चनद्यो बह्न्येताः यत्र पीलुवनान्युत ।
 शतद्रुश्च विपाशा च तृतीयैरावती तथा ॥
 चन्द्रभागा वितस्ता च सिन्धुषष्ठा बहिर्गिरेः ।”

[The names Satadru, Vipāśā, Irātatī, Candrabhāgā and Vitastā are the ancient ones given to the Jhelum, Chīnab, Rāvi, Beas and the Sutlej, while the Sindhu (Indus) has the same name from ancient days.]

PURĀNAS:-

Purāṇas are very ancient semi-historical works. The Viṣṇupurāṇa gives the characteristics of a purāṇa in a verse:-

“सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
 वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥”

According to the verse a purāṇa must consist of cantos, their subdivisions, periods of time known as ‘manvantaras’, dynasties and their history.

There are eighteen puranas in Sanskrit. These are generally in the form of poetry. They are in a way akin to the two epics. Some of them contain many of the details found in the epics. In one of the apuranas, “There is a happy admixture of realism and romanticism so that we are never in the common

place of the world nor in the ecstasy of unrealistic supernaturalism. The world is presented as to how it ought to be, as it presents itself to the vision of poets. Religion is softened by what is enjoyable and the enjoyment is ennobled by religion and a high moral tone. There is a high purpose without materialistic utilitarianism. Various subjects are dealt with, being properly and naturally introduced into a variety of situations and contexts.”*

Sage Vēda Vyāsa is the author of the eighteen purāṇas. The names of these purāṇas are given in some of them. The Bhāgavata Purāṇa gives the list of the names with the the number of verses in each of them in five stanzas in the XII skanda-chapter 13. It may be noted that the name of Vāyupurāṇa is substituted in the place of Śivapurāṇa in some of the lists such as in the Kūrmapurāṇa.

1 Brahmapurāṇa:

This purāṇa is considered to be the earliest of the group and as narrated by Brahma, the creator, to Dakṣaprajapati. This contains 10,000 verses.

2. Pādmapurāṇa:

In 55,000 verses divided into five parts, this deals with creation, earth, heaven and the nether world and also has a supplement also, known as ‘Uttarākāṇḍa.’ This purāṇa has served as a source for some kāvyas of later times. Some verses quoted below, with apt similies will be found instructive and thought provoking.

*Survey of Sanskrit literature-page-78.

- (a) "ते धन्याः कर्मभूमौ ये न्यायमार्गजितं धनम् ।
सत्पात्रेभ्यः प्रयच्छन्ति कुर्वन्ति चारमनो हितम् ॥"

(Pāṇḍmapurāṇa, ch. VI. 128-221)

[In this world, wealth earned by fair and just means, and bestowed on fitting good persons by those possessing such wealth, brings forth good for the giver.]

- (b) "परोपकरणादन्यत्सर्वमल्पं स्मृतं बुधैः ।"

(Pāṇḍmapurāṇa, ch. VI. 128-224)

[All acts other than helping others (in need) are considered insignificant by the wise.]

- (c) "आलिङ्ग्यते यथा कान्ता यथा भावस्तथा फलम् ।

उपानद्युक्तपादो हि वेत्ति चर्मनयीं महीम् ॥

बुद्धिर्यथा विद्या यस्य तद्वत्स मन्यते जगत् ।

दुग्धेन सिक्तो निम्बोऽपि कटुभावं न तु त्यजेत् ॥"

(ch. VI. 131-93,94)

[Like the wife's embrace the fruit of action depends on the nature of the action. One wearing shoes is likely to understand the earth as being like leather. One regards the world according to his intelligence and learning even as the neem fruit will not cast away its natural bitter taste even if it has been soaked in milk.]

3. Viṣṇupurāṇa:

This has 23,000 verses and is divided into six parts. The first part describes the evolution of the universe and the details of creation. The second

has explanations on growth of forms from the elements, information about some dynasties of rulers and some geographical details. The third section deals with classification of the Vēdas, religious rites etc. The fourth gives information about dynasties of kings, territories, traditions etc. The fifth part treats about incarnation of Lord Kṛṣṇa in detail while the last section is on the destroyal of the world, the deluge and consequent events. That purāṇas have little to give to the modern common man, as understood by many, will be disproved if one has the time and patience to read and understand the contents of this one purāṇa. For instance what to eat and how to eat are indicated in two instructive verses on diet. (in part III. chapter 10-84, 85). The verses say that a man must sit to eat with his mind concentrated on eating. At first a man must take sweet things, at the middle of the course saltish and sour items of food and then pungent and bitter ones. He who takes liquid substances at first, then takes solid food in the middle and ends with liquid (water) will be strong and of sound health :-

“अश्नीयात् तन्मनो भूत्वा पूर्वन्तु मधुरं रसम् ।

लवणाम्लौ तथा मध्ये कटुतिक्तादिकं ततः ॥

“प्राग्द्रवं पुरुषोऽश्नीयान्मध्ये कटिनभोजनः ।

अन्ते पुनर्द्रवाशी तु बलारोग्येन मुञ्चति ॥”

4. Śivapurāṇa:

Running in 24,000 verses, Śivapurāṇa deals, in the main with the greatness of Lord Śiva. A good

number of verses depict the sacredness of pilgrimages to Prayāg, Vārāṇasī etc. This purāṇa consists of seven large sections called 'Saṁhitās'. Each of them is divided into subsections each of them having many chapters. A fund of geographical information is found intermingled. Valuable advice for leading a good and righteous life is found scattered here and there. A verse from the purāṇa given below tenders advice on and methods of apportioning savings and spending of one's earnings:—

“आत्मवित्तं त्रिधा कुर्यात् धर्मवृद्ध्यात्मभोगतः ।

नित्यं नैमित्तिकं काम्यं कर्मकुर्यात्तु धर्मतः ॥”

(Śivapurāṇa, Saṁ.I, Chapter-13,—72)

[A person must divide his earned wealth into three parts (1) intended for expenses on religious duties, (2) for saving and its growth, and, (3) for expenditure on personal comforts. From the first portion expenditure for the performance of routine religious duties, of special religious occasions and for such performances as designed for the attainment of certain desired ends, should be met with.]

The 79th verse of the same chapter of the purāṇa speaking on the characteristics of a wise man advises not to speak of the defects of others, even such defects as one has heard or personally noticed. The verse reads:—

“परेषां च तथा दोषं न प्रशंसेद्विचक्षणः ।

विशेषेण तथा ब्रह्मन् श्रुतं दृष्टं च नोवदेत् ॥”

5. Bhāgavatapurāṇa:-

Containing 18,000 verses, divided into twelve skandas (sections), a popular and widely read one, this Purāṇa is regarded as a source of the cult of devotion (bhakti) to Lord Viṣṇu. The 10th section is the most important, narrating as it does the story of the incarnation and exploits of Lord Kṛṣṇa. The work abounds in stories, psalms and devotional hymns, some of which are being recited even today by the devout. Pregnant with meaning, and fine and apt illustrations, a good many of the verses in the work serve as specimens of exquisite literary composition. The verse below may be found interesting and instructive:-

धनुर्वियति माहेन्द्र निर्गुणं च गुणिन्यभात् ।

व्यक्तो गुणव्यतिकरेऽगुणवान् पुरुषो यथा ॥

(Bhāgavata, Skanda chap. X, 20-18)

[Indra's rainbow shines forth along with the sound ridden clouds in the shapeless and attributeless sky (atmosphere). Even so the Supreme Being who is devoid of attributes or guṇas manifests Himself as one having guṇas related to this world.]

6 Nāradiya-purāṇa :-

This purāṇa has 25,000 verses. This presents the importance of devotion to Lord Viṣṇu. A number of interesting stories and details pertaining to the sanctity of religious vows and fasts such as Ekādaśī day (11th day of the two fortnights of a month) are narrated.

7. Mārkaṇḍeyapurāṇa:—

This is comparatively a short work of 9,000 verses, in 134 chapters. It is in dialogue form. The incarnations, details of the family of the Pāṇḍavas etc. are found narrated. A section of the work, containing the 'Durgā-Saptasatī (700 verses) devoted to the praise of Devī, is considered to be very important. Besides, the purāṇa has a fund of valuable information on human values, on Rājadharmā etc., fittingly applicable for all time. For instance verses 9 and 28 of chapter 24 of the purāṇa depict certain secrets of state craft.

“ विश्वासो न तु कर्तव्यो राज्ञा मित्राप्तबन्धुषु ।

कार्ययोगादमित्रेषु विश्वसीत नराधिपः ॥ ”

(ch. 24-9)

[A ruler should not have confidence in friends, associates and relatives. At the same time at times of purposeful necessity he should confide even with enemies.]

“ मरुतः सर्वभूतेषु निगूढश्चरते यथा ।

एवं चरेन्नृपश्चरैः पौरमात्यारिबन्धुषु । ”

[A king's spies should secretly scan the activities of citizens, ministers, enemies and his own relatives, even as the wind pervades unseen, in the bodies of beings.]

8. Agnipurāṇa:

This purāṇa runs into 15,400 stanzas, dealing with dhanurveda (archery and warfare), diseases

and their cure, music, grammar, political economy, philosophy etc.

9. Bhaviṣya-purāṇa

In this purāṇa there are 14,500 verses. Details regarding different Vedic religious sects, religious rites, a number of places of pilgrimage and religious festivals etc., are found in the work. Residents of peninsular India will be pleased to note that the famous bathing festival that occurs at Kumbhakonaṁ, in Tamilnadu, once in twelve years, and in which lakhs of devout pilgrims from almost all parts of our country participate is mentioned in this purāṇa. Among many verses having a bearing on this festival three are quoted below, [with explanation]:-

“यूयं गच्छत वेगेन अस्मिन्नैव दिने शुभे ।
 शिवविष्णोः प्रियक्षेत्रे कुम्भघोणान्वये शुभे ॥
 लग्ने वृषभसङ्गमे महामाघोत्सवे परे ।
 सन्निधौ कुम्भलिङ्गस्य तीर्थे पापापनोदके ॥
 स्नानं कुरुध्वं मद्भक्त्या ध्वस्तपातकसञ्चयाः ।
 सर्वेषां पापजालानां भेदितुं शक्तिमेत्य च ॥”

[Nine holy rivers of India, the Gaṅgā, Yamunā, Sarasvatī, Narmadā, Godāvarī, Kāverī, Kunārī Payosnī and Sarayu unable to bear the load of sins left in their waters by people bathing in them approached Lord Śiva and prayed to Him to indicate the means for wiping off the loads of sin. The three verses constitute the reply of Śiva which is:-
 “Let all of you go this very day to Kumbhakonaṁ,

a place sacred and liked by Siva and Viṣṇu a like and bathe with devotion in Mahāmaghaṁ tñk there, in the presence of the Kumbhalinga, in the Vṛṣabha lagna [period of time in a day] on the Mahāmaghaṁ day. Thereby you will be able to wipe off your loads of sin and gain the power to wash off the sins of all.]

10. Brahmavaivartapurāṇa:—

With 18,000 verses, divided into four sections, this work deals in detail with devotion to Lord Viṣṇu, and the greatness of Brahma, the creator, of Kṛṣṇa, of Gaṇeśa etc.

11. Liṅgapurāṇa

This has 11,000 verses. Maheśvara appears in the form of a liṅga of fire [agniliṅga] and begins the narration. The work tells about the incarnations of Śiva, Śiva's supremacy, and some mystic ideals.

12. Vārāhapurāṇa:—

This purāṇa, in the from of a dialogue between Viṣṇu in the form of a boar [in the Varāhāvatāra pose] and his consort Bhūdevi [Goddess Earth¹. Varāha narrates stories about Śiva and the other chief celestials. This work has 24,000 stanzas.

13. Skandapurāṇa:—

The Skandapurāṇa is the most voluminous of the group. The commonly accepted number of its verses is 81,000, but some scholars hold that it has a lakh of verses. The purāṇa is

divided into six large sections under the name of *samhitās*. These are [1] *Sanatkumārīya*, [2] *Sūta* [3] *Brāhmī*, [4] *Vaiṣṇavī*, [5] *Śāṅkarī*, and [6] *Saurī*. Each of the *samhitās* are again subdivided into parts or *khaṇḍas*. One of the *khaṇḍas*, called *Kāśī-Khaṇḍa* is regarded as an important piece paying particular attention to the sacred city of *Kaśī* [*Vārānaśī*], the various shrines in that place and around it. The main part of the *purāṇa* is concerned with the greatness of Lord *Śiva*, His marriage with *Pārvatī*, the daughter of *Himavān*, the lord of mountains, the birth of *Skanda* [second son of *Śiva*] the boyhood days of *Skanda* and his great and heroic exploits, his destroying many wicked demons etc. The *purāṇa* contains a number of minor stories and a fund of information regarding human values and commonplace worldly affairs.

In choosing a fitting bridegroom for a girl to be married, certain important factors are generally considered by the two parties of a marriage contract. The mother of the girl is consulted and her approval of the chosen bridegroom and his family background is necessary. Equality of status amidst the groom's family and that of the bride is another feature desired by people in general. *Himavān*, desires to know the mind of his wife, *Mēnā*, on the proposal to give their daughter *Parvatī* in marriage to *Śiva*. *Mēnā* gives her opinion regarding the status of her family and that of the proposed bridegroom in the form of a comparative analysis and desires a thorough consideration of the affair. The three stanzas found below are pregnant with sense of the words of *Mēnā*.

“ व्यत्यासाश्च भवन्त्ये वचसामखिलात्मनाम् ।
 विशेषाद्यत्र संबन्धः संबन्धिभ्यामर्हनिशम् ॥
 शूर्णानि गजरूढाय गजारूढेन सर्वशः ।
 देयानि किल लोकऽस्मिन् इति सर्वजन श्रुतिः ॥

... ..

तथा विचार्य युष्माभिः दशकृत्वो विधीयताम् ॥”

[There seem to be differences in status between the two parties of the marriage. A man seated on an elephant can get lime (for chewing purpose) from only a man on another elephant (not from one standing on the ground). Hence after careful consideration the girl may be given to Śiva by you.]

14. Vāmanapurāṇa.

The account of the ten incarnations of Viṣṇu is narrated in this work, beginning from the Vamānavatara. This purāṇa also gives much information of Śiva's greatness and shines dedicated to Śiva. There are 10,000 verses in the work.

15. Kūrmapurāṇa:—

This purāṇa, in 17,000 verses, is related by Viṣṇu in his Kūrmāvatāra (tortoise incarnation) to Indradyumna. Though vaiṣṇava by name and nature the work abounds in stories and descriptions of the celebrity of Śiva and forms of Śiva worship and also of places of pilgrimage,

16. Matsyapurāṇa:—

Narrated by Lord Viṣṇu in the incarnation of matsya (fish), this purāṇa consists of 14,000 verses,

(or 20,000 according to another version). The purāṇa contains facts about the duties of a ruler, information on political economy, historical details in the form of stories about a good number of kings of some dynasties etc. Procedure of performing religious duties and description of places of pilgrimage and their greatness are also indicated.

17. Gāruḍapurāṇa:-

This purāṇa is also called 'Sauparṇa'. This is of 19,000 verses. A fund of detailed information regarding astrology, astronomy, palmistry, alchemy, medicine and medical therapy, grammar, logic, prosody etc., can be had from this work. Besides the creation of the universe, vratas (religious vows), places sacred to the sun, prayers to gods and details about funeral and obsequial rites are vividly set forth.

18. Brahmāṇḍapurāṇa:-

This is a treasure house of tales and short stories. It runs into 12,000 verses. Among the contents of this work, Lalitāsahasranāma (the string of 1000 names of Dēvī), recited by many till today and the Adhyātma Rāmāyaṇa are important portions.

Some Other Purāṇas:-

Eighteen upa (ancillary) purāṇas are noted. Of these some three have the names same as those of some of the main purāṇas. The 18 upapurāṇas are:-

1. Sanatkumāra, 2. Nārasimha, 3. Skanda,
4. Śivadharmā, 5. Āścarya, 6. Nārādīya, 7. Kāpila,
8. Vāmana, 9. Aucasa, 10. Brahmāṇḍa, 11. Vāruṇa,
12. Kālīkā, 13. Māheśvara, 14. Sāmba, 15. Saura,
16. Paraśara, 17. Mārīca and 18. Bhārgava.

Viṣṇudharmottara:—

This is an encyclopaedic ancient treatise, oft quoted in works of later times. A number of arts and sciences are treated upon. The Brāhma-siddhānta theory, is elaborately explained in a part of the work. A separate section is devoted to dharma and morals. Discussions on philosophical topics are found in abundance. There is also a portion on the art of painting.

Harivamśa:—

This is a pretty long work, a purāṇa cum epic, in a conversational set up between king Janamejaya and sage Vaiśampāyana. Scholars consider the Harivamśa as a left out section of the Mahābhārata epic. The author of the work is sage Vyāsa. The work is in three parvas or broad sections. The evolution of the world, the glories of creation, the detailed narrative about Lord Kṛṣṇa, nature of the Kali age are some of the significant pieces of topical information found in the Harivamśa. Occasional narrations of moral maxims for a righteous life are found scattered. Here below are three lines extolling the virtue of patience as righteous discipline as truth, as charity, as renown, as the staircase leading to Heaven and enjoining to cultivate patience by all efforts:—

“ क्षमा धर्मः क्षमा सत्यं क्षमा दानं क्षमा यशः ॥

क्षमा स्वर्गस्य सोपानमिति वेदविदो विदुः ।

तस्मात्सर्वप्रयत्नेन क्षमां पालयत स्वकम् ॥”

(Harivamśa, Parva III. ch. 112-18,19.)

Sūtasamhitā:-

Though the Sūtasamhitā is a part of the Skandapurāṇa, it is an extensive one deserving to be regarded as an independent treatise. There are broad sections in the Samhitā. They are Sivamāhātmya, Jñānabodha, Mukti, Yañgyavai-bhava, Brahmagīta and Sūtagīta. The great seer Sūta narrates what has already been told in detail by sage Vyāsa, to a group of seers at Naimiśāranya. Vidyāranya Svami has written a vivid commentary on Sūtasamhitā, by name Tātparyadīpikā.

Śivarahasya:-

This voluminous epic - like work, consisting of more than fifty thousand verses in the form of a dialogue between Śiva and Pārvatī, gives a lot of details about Lord Śiva, lives of devotees of Śiva, sacred places etc. (According to another version Śivarahasya contains a lakh of verses).



PHILOSOPHY

The Sāmkhya, the Yoga, the Vaiśeṣika, the Nyaya, the Mīmāṃsa and the Vedānta are the main streams of Indian philosophy. The word 'discipline' seems to be an appropriate term for denoting these systems. The following remarks of late Dr. Ganganath Jha deserve quotation to indicate that the ultimate goal of the six philosophical disciplines is release from bondage, with action or knowledge or a combination of both as means for achieving the goal. Dr.Jha says:- "We find that, though one may incidentally lay greater stress upon 'knowledge', than 'action', they (the six disciplines) agree in maintaining that though the direct cause of Final Release is knowledge alone-and on that point necessary preliminary step, even the Vedanta with its thoroughgoing idealism, admits the usefulness of mental and bodily discipline. Among actions, again in addition to those that are necessary for the keeping alive of the body, the most important are those that are enjoined in the Veda. All the six systems are agreed on this point.' (Introduction to 'The Purvamimamsa Sutras of Jaimini'-1979).

1. Sāṃkhya School

Scholars are inclined to characterise the Sāṃkhya discipline 'as a break off from established tradition.' According to this discipline the world is a real entity and is a matter of natural evolution. The existence of spirit, intellect, matter and action are recognised. Some scholars hold that the Sāṃkhya School does not believe in the existence of a god-head and trace the shade of the doctrines of Buddhism in this system. Some others are of the view that some advocates of this discipline believe in the existence of an absolute god while some of this School are atheists. The verse below gives the clue to this and also indicates that the principles of the Sāṃkhya school are twenty-five in number:-

“सांख्या निरीश्वराः केचिदीश्वरदेवताः ।

सर्वेषामपितेषां स्यात्तत्त्वानां पञ्चविंशतिः ॥”

(ṣaḍdarśana Samuccaya of Haribhadra Sūri)

The five senses - touch, taste, smell, sight, hearing and the five organs of action viz. the genital, anus, mouth, hands and feet, make up ten. The mind, the five tanmātrās Śabda (sound) sparśa (touch feeling), rupa (perception), rasa, gandha (matter) and the five offshoots of these—atmosphere, air, fire, water and earth count eleven. The tattvas of Prakṛti, Mahat and Ahaṃkāra along with the Puruṣa added give the total of twenty-five principles.

“Since all living beings are constituted of a male and a female, the original cause must also be represented by a male and female principle united. As a matter of fact, the Sāṃkhyas had taken that

idea from this statement and had regarded the original cause as being Prakṛti and Puruṣa. But they tried to establish it merely on rational grounds; they were not disposed to establish it in a theistic sense. For that reason, though some of the Sāṃkhya categories may be accepted; yet the Sāṃkhya philosophy as a whole, being purely rationalistic is out to be abandoned" ('History of Indian Philosophy' volume V, page 99-1945). These remarks indicate the value of the Sāṃkhya discipline. Dr. Keith observes that "the most important contribution to Indian thought made by the Sāṃkhya is the conception of three guṇas, constituents rather than qualities, pervading nature and man alike". Even this view is based on the knowledge obtained from the Upaniṣads.

A number of works have come out on the Sāṃkhya system. The Sāṃkhyakārika of Iṣvara Kṛṣṇa is a popular and widely known treatise. Paramārtha-saptadī has been written by Vasubandhu. A clear and unbiased exposition of the ideals of the system is given by Vacaspati Miśra in his Samkhyatattva-kaumudī. Vijñānabikṣu's Sāṃkhyasāra is another important treatise on Sāṃkhya philosophy.

2. Yōga System

The yōga system though almost akin to the Sāṃkhya, has one conspicuous difference in that this school accepts the concept of a deity (god) as object of concentration. Patañjali is regarded as the originator of this discipline. Sadāśiva Brahmendra,

an ascetic author of recent times, adores Patañjali as one who has been the author of works intended for the purity of the mind, of the body and of speech, in a verse in his commentary on Patanjali's yoga sūtras.

A verse almost similar in meaning is found as an introductory salutation verse in almost all printed editions of the sūtras. The verse reads:—

“ योगेन चित्तस्य पदेन वाचां

मलं शरीरस्य च वैद्यकेन ।

योऽपाकरोत्तं प्रवरं मुनीनां

पतञ्जलिं प्राञ्जलिरानतोऽस्मि ॥ ”

Both the verses extol Patañjali as a great sage, indicating his authorship of treatises for the purity of the mind by yoga, of the language by grammar, and for a healthy body devoid of diseases, by medical treatment. Evidently the two verses allude to the authorship of the Yoga Sūtras, the Vyākaraṇa Mahābhāṣya, and a Samhitā on Ayurveda. But historians and research scholars find it hard to digest the purport of these verses. That the author of the Yogadarsana and the author of the Mahabhashya cannot be one and the same person has been proved beyond doubt. Scholars point out that similarity of names has caused confusion on the point. Perhaps, as Caraka the great Ayurvedic scholar is regarded as an incarnation of Patañjali, the latter's name has been cited as the author of a work on Ayurveda.

The Yogasūtras are divided into four sections, (1) the Samādhipāda containing 51 sūtras, (2) the Sādhana-pāda of 55 aphorisms, (3) the Vibhūtipāda also having 55 sūtras and (4) the Kaivalyapāda of 34 sūtras. Processes by which the body, the mind, breathing, the senses and emotions can be controlled are indicated in the work. Besides, the concentration of the mind on a particular object (deity) and its final fusion in it are described. The complete detachment of the mind from worldly surroundings and pursuits is dilated upon. For instance the second sūtra is:- “योगश्चित्तवृत्तिनिरोधः”

[The control of the nature and movements of the mind is yoga.] The yoga system finds as a necessity for the concentration of the mind, a place for a deity and this is the last added principle. Vyāsa, Bhoja, Vācaspati Miśra and Sadāśiva Brahmendra are some of the great commentators on the Yogasūtras.

....

3. Vaiśeṣika System

This discipline is based on Kanāda's sūtras. “The sūtras of Kanāda contain matter regarding substance, quality, action, generality, particularity and viśēsa or speciality”. A natural view of the universe and emphasis on atoms as basis of the world are explained in the sūtras. Praśastapāda, probably of the fifth century A.D., has written a work on Vaiśeṣika discipline, Padārthadharma Samgraha, mainly based on the Kanāda Sūtras. He has given a new and widened phase to the sūtras. Udayanācārya, has produced a gloss on

Praśastapāda's work, named Kiraṇāvalī. Besides, Lakṣanāvalī of Udayana gives a clear exposition of the Vaiśeṣika ideals. In later times "the seven categories of the Vaiśeṣika got merged into the objects of knowing accepted in the Nyāya system and the Vaiśeṣika ceased to progress".*

4. Nyāya School

The Nyāya discipline has its roots in the sūtras of Gautama, divided into five books. On the basis of these sūtras rich and voluminous literature has grown up on Nyāya. The earliest work on the exposition of the Nyāya sūtras, in a lucid manner, is that of Aksapāda whose period is fixed in the second century (A.D.). It is the considered opinion of scholars that doctrine of theism has been infused in the Nyāya discipline down from the days of Aksapada. Vatsyayana expounds the doctrines of Gautama in his commentary on the sūtras. Udyotakara has written a vartika - explanatory notes - on Vatsyāyana's commentary and also on the original sūtras. The versatile scholar, Vacaspati Miśra from whose ambit no Sastra has escaped, has produced a gloss or the Vārtika under the title Nyāya Vārtika Tātparya Tīka. Udayana has brought out a further explanation of Vācaspati Miśra's gloss, in his Tatparyasuddhi. He has also written an independent original text on Nyaya, by name Nyāyakusumañjali which is regarded as a standard work on the subject. Udayana has elaborately explained the principles and has alluded in logical synthesis

the existence of a Supreme Being. Another thesis by the same author, Bauddhahikkāra condemns the Buddhistic doctrines and their influence on the Nyāya school. It may be said that a number of commentaries have come out of necessity in later times, such as the Kusumāñjaliprakāśa of Vardhamāna, Makaranda, Āmoda of Śaṅkara Miśra, the Tātparyaviveka of Guṇānanda, Vidyāvāgiśa etc, because Udavana's style has been "terse, laconic and elliptical".

The following verse, the opening stanza of Nyāyakusumāñjali will, serve as a sample of the style of its author :-

“सत्पक्षप्रसरः सतां परिमलप्रोद्धोद्धोत्सवो
विम्लानो न विमर्दनेऽमृतरसप्रस्यन्दमाध्वीक भूः ।
ईशास्यैष निवेशितः पदयुगे भृङ्गायमाणं भ्रम-
च्चेतो मे रमयत्वविघ्नमनघो न्यायप्रसूताञ्जलिः ॥”

Dinnāga of the 4th century, a Buddhist logician is the author of some works on Nyāya of which his Pramāṇasamuccaya is an important one. Nyāya-bindu of Dharma Kīrti, also a Buddhist, is almost on the lines of Dinnāga's work. Jayanta who is said to belong to the 9th century (A.D.), explains the Nyāya sūtras and also condemns the Buddhist and Jain interpretations.

About the end of the 12th century A. D. originated a new school of the Nyāya system. The new school came to be known as the Navya-Nyāya school. Navadvīpa (in Bengal) became one of the

important centres in which the new discipline developed and produced a number of famous logicians. From the middle of the fourteenth century for nearly two centuries Navya-Nyāya flourished also at Vārānasi and Mithila. These three reputed centres not only attracted a good number of students but also served as nurseries for the production of a series of Nyaya-śāstra works by renowned scholars.

Gaṅgeśopādhyāya is regarded as the doyen of the Navya-Nyaya school. His period is stated to be from the last decade of the 12th century to the middle of the next century. A native of a village near Darbhanga (Bihar), he became a scholar in Sanskrit early in life and became proficient in Nyāya-Sāstra. His greatly famous work, Tatvacintāmaṇi based on four fundamentals of 'perception, inference, analogy and verbal testimony is the work of a philosopher, a logician and a metaphysician. A number of commentaries have been produced on his work of which those by Vardhamāna, Raghunātha Śiromaṇi and Jagadīśa Tarkalaṅkāra are celebrated ones. Gaṅgeśa has been noted as having recognised the principle of Vedānta and the following piece is quoted as a specimen in this regard by scholars. In the lines quoted below the great logician refers to the attributeless Īśa, as in the form of the Trinity and being in charge of creation protection and destruction :-

“गुणातीतोऽपि ईशः त्रिगुणसचिवः व्यक्षरमयः

त्रिमूर्तिः यः सर्गस्थितिविलयकर्माणि तनुते ”

It will not be possible to dilate upon the richness of the Nyāya discipline, nor upon the several works on Nyāyaśāstra and their authors, in a section of a chapter. Suffice it to note the names of a few more distinguished scholars and their contributions to the mass of literature on the subject. Though not lacking in originality, these scholars have in the main produced elucidating commentaries on the works of earlier scholars.

Raghunātha Śiromani born at Nadia, in 1477 A.D. had his early education under one Vāsudeva. Under the latter's instructions Raghunātha reached Mithila and learnt Nyāyaśāstra under Paksadhara Miśra. Reghunatha is credited with the authorship of four commentaries of which Didhiti is very famous and four original works out of which Padārtha Tattvanirūpaṇam is important. Mathurānātha (of the 15th century), a close follower on the lines of Raghunātha, has produced an easy gloss on Tattvacintāmaṇi by name Māthuri of his other works Siddhānta Rahasyam and the multiple commentary Līlāvatī - prakāśa - didhiti - rahasyam deserve mention. Jagadīśa Tarkālaṅkara, a native of Bengal, a junior contemporary of Mathuranātha, has been the author of some commentaries of which the Tattvacintāmaṇi Mayūkha stands prominent. Two of his originals are regarded as valuable by later scholars-the Nyāyasārāvalī and Tarkāmṛta.

Gadādhara Bhaṭṭācārya, born at Lakṣmīpāsā, in Eastern Bengal, flourished in the 17th century. He studied under Harirāma Tarkavāgiśa, at Nadia,

It is said that a good number of his students emerged as erudite scholars. Of his originals his Vādagranthas (treatises of a discursive nature), eight are mentioned as on Ākyāta, Kāraka, Nanj, Mukti, Viṣaya, Vyutpatti, Śakti and Smṛtisamśkāra. Among his five commentaries the Gādādharaī, his gloss on the Dīdhiti commentary of Raghunātha Śiromaṇi, on Gaṅgeśa's Tattvacintāmaṇi and Cintamaṇi Vyākhyā are expert treatises, widely read.

Annam Bhatta, a South Indian scholar, wrote the Tarka-Saṃgraha probably in the last decade of the 17th Century A. D. His work combines the knowledge of the Kānāda sūtras and the neo-nyāya principles. The work is noted for its brevity and perspicuity, so much so, it has been translated into English and German languages. The author himself has written a commentary on his work. Both the original and the short gloss have become a boon to young learners interested in studying the subject.

Mīmāṃsa

Mīmāṃsa or properly termed 'Pūrva-Mīmāṃsa, is another school of philosophy, of which Jaimini's Pūrvamīmāṃsa Sūtras are the basic authority. The necessity for the rise of this discipline is traced to the desire for knowing the real meaning of the Vedic injunctions and of the rules of guidance and interpretation of the Vedic mantras. Jaimini's sūtras have been divided into twelve chapters. Each chapter has sections called pādas which are subdivided into topics (adhikaraṇas). About a thousand such topics are discussed. Every

topic has a definite method based on five processes. At first a Vedic saying on a particular topic is taken up. Doubts regarding its proper meaning are raised. Then the first impression or view point is given (this is called 'Pūrvapakṣa), objection. After weighing the arguments for and against, the final decision is arrived at (Siddhānta.) As a matter of fact, this five-fold process is mostly followed in other philosophical systems also.

This system is based on the fundamental assumption that the world is a permanent, active, motive, force, and that matter or mind is only the action of forces. There is great stress on human duty towards the proper performance of Vedic sacrifices and rituals. The supremacy of the Vedas as the one greatest authority is emphasised. It is inferred that the Mīmāṃsa discipline is concerned much with the Karmakāṇḍa (of action) of the Veda.

A gloss on the sūtras by Upavarṣa and one by Śabharasvāmi of later times rank as important works on Mīmāṃsa discipline. About the end of the 7th century and in the early decades of the next century two new schools of Mīmāṃsa emerged. Of them one is the Prabhākara school so named after Prabhākara who has written the work Br̥hati. Kumārila Bhaṭṭa was the propounder of the other system known as Bhāṭṭamata. The main work of Kumarila, in the nature of a commentary is of three sections—the Ślokavārtika, the Tantravārtika and the Tuptīkā. Later there arose a number of commentaries on Kumārila's elegant and exquisitely intellectual commentary on the Bāshya. Pārthasārathi Miśra has produced a super gloss on

Kumarila's commentary. Mandana Misra, a pupil of Kumarila, is the author of two works on Mimamsa sastra - Mimamsa anukuramani and Vidhiviveka. Vacaspati Misra's Tattavabindu upholding Kumarila's tenets is a well recognised text.

Kumārila's ideas of the theory of grounds of knowledge and theoritecal philosophy have been presented in short by Nārāyaṇa Bhaṭṭa (of the 17th century) in his Maṇameyodaya,

VEDĀNTA

Vedānta philosophy, also known as 'Śārīraka Mīmamsā and Uttara - mīmāṃsa', accepting the Veda as authority, is based on the Upaniṣadic knowledge, the quintessence of which has been deduced by Bādarāyaṇa (Vedavyāsa) into sūtras (aphorisms) called as Vedāntasūtras, or Brahmasūtras. The very name Brahmasūtras indicates the acceptance of the Supreme Brahman as the goal. While the Mīmāṃsa discipline explains the world as a dynamic natural force without an Absolute superhuman power for its cause, the Vēdānta discipline categorically asserts the existence of the Absolute.

Vyāsa's sūtras are reckoned as 555 in number. They are classified into four chapters. Each chapter has four pādas or sections. On the whole 212 topics are discussed, the name given to each topic being 'adhikaraṇa'. The term 'adhikaraṇa' has different meanings such as 'section heading' that is placed at the head of, 'supremacy' and an old connotation, place

f judicial enquiry'. In the present context Adhi-
 arṇa' implies 'sectional or topical heading'. From
 the nature of explanation offered, the term may also
 mean a decision taken after a careful enquiry. The
 main purpose of the sūtras is to analyse such
 sayings of the Upaniṣads as are dubious in meaning
 regarding the tenet of the Absolute Brahman,
 making a proposition on such of them, discuss on
 the doubts raised and drawing a final conclusion
 thereof. In general, the relation between the
 Jīvan (the individual soul) and the Paramātmān
 (the Supreme soul) form the subject matter of
 Vyāsa's aphorisms. How intrinsic and elucidating
 knowledge is imbibed in a nutshell in the Sūtras
 can be understood from an example:—

“फलमत उपपत्तेः ।” is one of the sūtras (III-2-38).
 The explanation of this aphorism is given as—

This fruits of one's good or bad acts is got only
 from the Supreme Being, because it is only He who
 is the cause of creation, of protection and destruc-
 tion, and who is capable of knowing the past, the
 present and the future, and fit to dole out fruits on
 the merits or demerits of the individual. If there
 is only a master who is able to keenly observe the
 work of a labourer, the labourer can get his wages,
 according to his efforts. Hence doth one get fruits
 of his virtues or vices of one birth in the next until
 he gets released from the cycle of births and deaths.

In later times due to different interpretations of
 the truths in the Upaniṣads and of the Vedānta sūtras
 two important schools emerged as off shoots



of the main stem. So there exist till today three types of Vedānta disciplines—Advaita, Viśiṣṭādvaita and the Dvaita. Of the three, the second and third got also infused with some distinct theological ideas.

Advaita:—

The main stream of Indian philosophy based on the Upaniṣads and Vyāsa's sūtras may be characterised as of advaitic nature. Because of the cropping up of certain nihilistic schools, the original system needed cementing.

Though Upavarṣa and Śabharasvāmin have been confirmed adherents of the Mīmāṃsa discipline, both of them have written commentaries on the Brahma-sūtras, the latter's gloss deviating from the advaitic concept in some respects.

It was given to Sankarācārya, (who is believed to be a partial incarnation of Lord Śiva), to propound in clear terms and establish the knowledge gained from the Upaniṣads and the Vyāsa-sūtras on a strong footing. The life story of Sankara, a philosopher saint of world renown, has been the theme of many a treatise in Sanskrit and other Indian and foreign languages. This only proves his greatness as an all-knowing scholar. It is undisputably said by all that he made wide travels and put to rout many a nihilistic and atheistic sect. Even an English civilian officer alludes to this when he

notes, Śaṅkaracārya as 'a wandering controversialist and his 'fanning the persecution before which the last disciple of Śākya fled.'

Śaṅkara pertinently preaches that the mundane world is a myth, caused to appear as real by māya or illusion, that there is no second entity other than the Brahman or Supreme soul, and that the Jīvan (life) or individual soul in all living beings is one and the same a mere manifestation of the Supreme. When this truth is realised and experienced; man gets deliverance. Narrow sectarian or religious dogmas do not enter the wide scope of Advaita philosophy as it has the confirmed concept of non-dualism at the base.

The works ascribed to Śaṅkara are galore and are also written on a variety of subjects. Among the works devoted to philosophy, his commentaries on the Upaniṣads, his bhāṣa on the Brahmasūtras his gloss on the Bhagavat Gītā, Upadeśasahasri, Ātamabodha, Vivekacūḍamani, and the short Advaitapañcaratnam, have won universal renown. One of his foremost disciples, Padmapādācārya has written a commentary on the first five sections of Śaṅkara's Bhāṣya, under the caption Pañcapādika. The elegance of the author's poetic diction, his use of apt similes and his devotion to his preceptor can be evinced from one of the invocatory verses of the Pañcapādika which runs as :-

“यद्वक्त्र मानससरः प्रतिलब्धजन्म
भाष्यारविन्दमकरन्दरसं पिबन्ति ।
प्रत्याशमुन्मुखविनीतविनेयभृङ्गाः
तान्भाष्यवित्तकगुरुन् प्रणतोऽस्मि मूर्ध्ना ॥”

[Here the mouth of the preceptor is compared to lake Manasarovar. His bhāṣya is likened to a lotus flower in the lake. Even as honey bees with their heads bent (towards the centre of the lotus), for sucking the honey dew from the pollen of the flower the obedient, humble disciples are looking intently (with attention) on the preceptor to listen to the words of the great preceptor, the author of the Bhāṣyas. Unto him Padmapādācārya prostrates with his head touching the earth.]

Sureśvara, formerly Maṇḍana Miśra of the Mīmāṃsaka school having entered the ascetic order, and having become an important disciple of Śaṅkarācārya, under the preceptor's instructions, wrote two explanatory treatises, called Vārtika on Śankara's commentaries on the Taitirīya Upaniṣad and on the Brhadāraṇyakopaniṣad. Sureśvara's Naiṣkarmyasiddhi and his Mānasollasa, explanatory notes on Śankara's devotional psalm in praise of Dakṣiṇamūrti scintillate with erudition and meaningful thoughts.

Sarvajñātma, a born genius of south Tamilnadu, one who had been for a very short period with Ācārya Śaṅkara in the former's boyhood and who later became the pupil of Sureśvara, wrote an abridged digest of Sankara's Bhāṣya on the Brahma-sūtras. The work goes by the name Saṅkṣepa-śārīraka. Vacaspati Miśra a versatile scholar who flourished by the middle of the ninth century A.D., who has dived deep into the doctrines of almost all Indian philosophical disciplines, has written the Bhāmati, a commentary on the Bhāṣya of Śaṅkara.

Poet Śrīharṣa, of the latter half of the 12th century, refuted all philosophical doctrines other than those of Śaṅkara and proved that Śaṅkara's exposition of advaita as the most perfected and unassailable one.

Śaṅkarānanda, preceptor of the great Vidyāraṇya, a pontifical head of the Advaita seat of Śaṅkara, at Kāñci was the author of commentaries on a number of Upaniṣads and of a super commentary on Śaṅkara's work.

About 1280 A. D. was born Mādhava, later known by the ascetic name, Vidyāraṇya, famous as the founder of the Vijayanagar Kingdom and sage counsellor of three successive rulers of Vijayanagar - Harihara I, Bukka and Harihara II. True to his name Vidyāraṇya was a forest of learning. He is credited with the authorship of commentaries on three Upaniṣads - the Aaitareya, Taitirīya and Chāndogya a gloss on Sureśvara's Vārtika on Śaṅkara's bhāṣya on the Brhadāraṇyaka and explanatory notes on Aparokṣānubhūti. Three other original contributions made by Vidyāraṇya to advaitic lore stand as preeminent. They are 1. Vivaraṇaprameya Saṅgraha, 2. Jivanmukti-Viveka and 3. Pañcadaśī, the last being hailed as a super production by later scholars till the present times. That any wise man being well versed in philosophy can even handle worldly affairs, such as those pertaining to the administration of a kingdom and that a philosopher need not shut himself up from worldly affairs are hinted by the ascetic author, in the Dhyānadīpa section of Pañcadaśī.

“तदित्थं तत्त्वविज्ञाने साधनानुपमर्दनात् ।

ज्ञानिनाचरितुं शक्यं सम्यग्राज्यादि लौकिकम् ॥

(Verse-114)

Vidyāraṇya an erudite and versatile scholar, an austere ascetic, and a sage counsellor - all combined in one - shines next to Sankarācārya, as the most perfect propounder of not only the knowledge of the Upanisads, but as having been a great propogator of advaita and as founder of institutions for the propagation of the advaita discipline.

Appaya Dīkṣita, (1520-1592 A.D.) a polymath, a native of Tamil country, who was deeply well versed in the philosophy of several sects was a confirmed believer in the advaitic doctrine. Among his many additions to advaita literature Parimalam, Nyāyarakṣamani and Siddhantaśaṅgraham are regarded as important.

About the early decades of the 17th century, arose a great genius in the heart of the Tanjavur district (Tamilnadu), who became an ascetic in his late teens, This was the great yogi Sadāśiva Brahmendra, pupil of Paramaśivendra, a pontiff of the Kānci Matha. He was a prolific writer and there are many works, of his, on diverse subjects including even Saktatantra. His grand productions on Advaita philosophy are Atmavidya vilasa, Siddhantakalpavalli Svanubhutprakasika and Brahmasutravrtti. Even amongst his devotional songs (about 24 in number) some breathe the principle of vedanta. The song Brahmanimanasa sancarare is an instance in point.

The Supreme One is the Reality and all other visible forms, animate and inanimate are transient and perishable. Even Shelly, the great English poet has said: 'The one remains, the many change and pass'. This is a fundamental concept of the non-dualistic philosophy. Man learns that the physical body is not the soul only by getting enlightened. Māya or illusion pervades and because of its influence man is incapable of discerning the identity and perfect unison of the jīvan (the individual soul) with the Supreme. Even talking of jivātma and paramātma seems to be improper as it is the Supreme that pervades through everything living or lifeless,

The Bhagavat Gita, comprising the advice of Lord Kṛṣṇa to the confused Arjuna, imparted on the eve of the Mahābhārata war, is the quintessence of the knowledge contained in the Upanisads. Though the verses in the Gita have been interpreted in different ways by seers and scholars according to their thinking, that the Gītā ideal of the one Supreme cannot be over emphasised. The Gītā proceeds through the steps of doing one's proper duties without caring for fruits, of their being devoted, and finally attaining eternal bliss by obtaining true knowledge of the self. The all-pervading nature, eternity, and the reality of the Supreme. One and the effect of illusion have been clearly explained in the two verses quoted below:-

“अविनाशि तु तद्विद्धि येन सर्वं इदं ततम् ।

विनाशमव्ययस्यास्य न कश्चित्कर्तुमर्हसि ॥

(Bhagavat Gita-ch. II-17)

[The Lord says:- “Let thou understand that which permeates through all these (the all-prevading Brahman) and the entire universe, is imperishable and that none does possess the ability to destroy it.]

“ईश्वरः सर्वभूतानां हृद्देशे अर्जुन तिष्ठति ।

भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥”

(Bhagavat Gīta-Ch. 18-61)

[The Lord says:- Oh Arjuna! Iśvara (the Supreme) resides in the heart region of all beings. He causes those beings to get engaged in karma (actions) by means of Māyā (illusory power), even as things placed on a rotating machine.]

Avidyā or ignorance of true knowledge conceals the Supreme One from the vision of man. When once man gets enlightened (gains jnana or true knowledge) he can see the Brahman within himself. This is illustrated that by clearing off the dense green moss spread over the clear water in a tank, one can have access to the pure water. The mistaken notion, of taking the physical body as the soul, will get cleared only by enlightenment (i.e. when the darkness of ignorance is wiped off.) Two examples are often cited. In the darkness of night a man who notices a rope at a distance, thinks it to be a serpent, because he cannot have a clear perception because of the darkness. When a light is brought, he understands his foolishness in having mistaken the rope for the serpent. Again if one looks at the silvery streak in an oyster pearl shell he is likely to think of it as a line of silver. On a closer examination he will find out his thought to be an error.

The Ātmavidyā (advaitic knowledge) permeated all branches of literature and science during the ages. For instance there is a drama by name Prabodhacandrodayam by Kṛṣṇa Miśra. The characters in the play have been given such names as vivekaḥ, mati, vastuvicārah, śānti, kṣama, vairāgya, kāmaḥ, krodhaḥ, manah, ahaṅkāraḥ, mahāmohaḥ, mithyādhṛṣṭi, etc. This drama has two commentaries. Candrikā, by Nandīlagopa Prabhu scholar of Kṛṣṇa Dēvaraya's (Vijayanagar) court and Prakāśa by Rāmadāsa Dīkṣita. The king, a character in the drama, by name Viveka, tells his wife (in a verse) that the One Supreme pervades in different ways, in all beings, even as in the case of a resplendent ruby:—

“एकोऽपि बहुधा तेषु विच्छिद्येव निवेशितः ।
स्वचेष्टितमथो तस्मिन्विदधाति मणाविव ॥”

(Act. I.)

In the last act which is given the name ‘Jīvan-mukti’ in the last but one verse (the words of Puruṣa who is designated as ‘Upaniṣatpati’ by the author of the play in his introduction of characters of the drama purports to say (indirectly) the Viveka having destroyed the armies of Mahāmoha (desire, wrath, thirst, wonder because of ignorance or bewilderment) having had mental peace, having been awakened (enlightened), having attained the mark of the state of a Jivanmukta (liberated soul), got established in eternal bliss the imperishable Parabrahman.

“प्रशान्तारातिरगमद्विवेकः कृतकृत्यताम् ।
नीराजस्के सदानन्दे पदे चाहं निवेशितः”

The learned commentators on the play discern the steps to mokṣa (deliverance from births and deaths) of karma, bhakti and resultant jñāna (action, devotion and the resultant true knowledge) as propounded in the Bhagavat Gīta.

Viśiṣṭādvaita:-

About the third quarter of the eleventh century there arose a new system, the Viśiṣṭādvaita. Or qualified non-dualism. The chief propounder of this new school was Rāmānuja. He had his early education under Yādavaprakāśa, an advaita scholar, at Kanci. Later he studied under Yāmunacārya. After the demise of this teacher, Rāmānuja became the head of a Vaiṣṇava religious institution. He had to flee to the Kārnataka region and live in exile for a period. He wrote a commentary on the Brahma Sūtras, known as Śrībhāṣyam. His other productions are the Gītābhāṣya, Vedāntasamgraha, Vedāntadīpa and Vedāntasāra which is a gist of the Viśiṣṭādvaita doctrine. Sudarśana Bhaṭṭa's Śrūtaprakāśika is a further commentary on Rāmānuja's Bhāṣya. Appaya Dīkṣita has also commented on Rāmānuja's Bhāṣya.

In this discipline the existence of a Supreme Brahman which is the cause of everything is accepted. Yet the individual soul is in a sense real and at the end it does not become one with the Brahman but remains in a state of bliss at a distance. The existence of the Supreme One, the Jīvan, (individual



Sri Vendanta Desika



Sri Appayya Dikshita



Sri Ramanujacharya



Sri Madhvacharya

soul) and inanimate as separate entities is stated. The Supreme (Īśvara) is all-knowing, all-independent all pervading, the director of all beings and matter, and *sesi* i.e. the residual factor. Individuas are atoms of the Lord. By the performance of enjoined duties, as worship of Bhagavan, by devotion and by abject surrender the individual attains true knowledge, gets free from the connection or *Prakṛti*, attains its real own form and this is termed deliverance. The individual soul attains divine form and qualities and remains enjoying bliss in the heavenly abode of Lord Viṣṇu. Thus is this discipline explained.

After Rāmānuja (1126-1137 A.D.) one of his disciples, Nimbarka, brought out a commentary on Brahma Sūtras, known as *Vedāntapārijātasaurabhaṁ* and also a short sketch of about ten verses-*Siddhāntaratna*, giving his conclusions on the Viśiṣṭādvaita discipline.

In the thirteenth and the two succeeding centuries the Viśiṣṭādvaita system came to have three different schools viz., the Northern Sampradāya the Southern Sampradāya and the Vallabhācārya Sampradāya. The first and second have their adherents mostly in south India and the third in the western and isolated central parts of the country. The great scholar and poet philosopher, Vēdaṅṭa Deśika is one of the principal propagators of the Northern Sampradāya. Venkatanātha Vedānta Deśika was born in a village near Kanci in 1268 A.D. and he lived for a little over a hundred years. His allegorical drama, in Sanskrit, *Śaṅkalpa-Suryodaya* was written with the purpose of

establishing Rāmānuja's Viśiṣṭādvaita philosophy. The southern Sampradaya owes its origin probably to Manavālamuni, having its main base on the hymns of the Vaisnava Alvārs. Viṣṇusvāmi was the propounder of the third off shoot of the Viśiṣṭādvaita school but since Vallabha (1376 to 1430 A.D.) was mainly responsible for the propagation of this discipline, it happened to have the name Vallabha-mata', which lays stress on bhaktri (devotion) and the divine characteristic of the guru (religious preceptor). Vallabha has written a gloss on the Brahmasūtras. It is named Anubhāsyā.

DVAITA

The architect of the Dvaita school was Ānandatīrtha populaāly known as Madhvācārya. He wrote commentaries on seven of the major Upanisads, on the Bhagavat Gītā and Brahma Sūtras, besides some brief tracts explaining his dualist principles. He established a number of institutions (eight) for the propagation of his philosophical concepts. Vijayindra Tīrtha the 14th poniff of one of these institutions, a learned and famous ascetic (1514-1595 A.D.) was the author of Beda-Vidyā-Vilāsam and Paratantra prakāśika, which explain the principles of Dvaita and criticize other disciplines respectively. Appaya Dīksita has also writter an commentary on Madhva's Bhasya on the Sūtras.

The Dvaita philosophy recognises five types of dualisms According to this discipline, the Brahman and the cognisable world are both real and utterly different from each other, the individual soul being subservient to Brahman. Devotion to Viṣṇu in the form of Kṛṣṇa is of importance.

Śaiva philosophy, Suddhādvaita and some other disciplines have also had their propounders and adherents. Srikantācārya was the chief propagator of Śaiva philosophy and he wrote a gloss on the Vedānta Sūtras. Appaya Dīksita wrote a commentary on Srikantha-bhāṣya-the Śivārkamaṇidīpikā.

An offshoot of Śaiva discipline was Pāśupata, more a religious one than a philosophical system.



Chapter XIV

PAÑCA MAHĀKĀVYAS

(Five Very Grand Poems)

Kāvya (poetry) is an uninterrupted but steady flow of imagination of vision based on clear thinking of expression of suitable situations and emotions, subject to metrical measures, designed to be a sort of criticism of life and productive of a pleasing effect.

In Sanskrit and other classical and modern Indian languages the poetical form of expressing

thoughts has been adopted not only in the field of literature but even in the production of scientific, historical, metaphysical, medical works etc. The Rāmāyaṇa, praised as the 'Ādikāvya' the Mahābhārata, most of the Purāṇas, the six Vedāṅgas etc. are all in the form of poetry. This shows that the poetic genius has been inherent in the minds of scholars and thinkers from very early times.

Sanskrit poetry is of diverse types such as great long poems (Mahākāvyas) dūta (message type) lyrical, didactic, tales, epigrams, prayers etc. Nine types of sentiments are noted in kāvyās. They are: Sringāra (love) Hāsyā (comic) Karuṇa (pathos) Bhayānaka (terror), Vira, (valour), Bhāya (fear), Bībhatsa (disgust), Āścarya (wonder), and Śānta (calmness).

The commonly accepted characteristics of a good Kāvya are that the theme should have a base on epics, purāṇas etc. It should have sections (cantos) and sub sections; and there should be a central plot which must develop on the activities of a hero or heroine. Further the composition should include descriptions of nature, of cities, of mountains, rivers etc., with the moderate use of apt figures of speech and observance of prescribed systems of metre.

Five are mentioned as Mahākāvyas which are:- Kālidasa's Raghuvamśa and Kumārasambhava, Bhāravi's Kirātārjuniya, Māgha's Sisupālavadha

and Śrīharṣa's Naiṣadhīyacarita. An oft quoted old Sanskrit verse speaks of the greatness of Kālidāsa's grand similies, the profundity of meaning in Bhāravi's poetry, Daṇḍin's* beauty of use of words and the combination of the three distinct characteristics of Kālidāsa, Bhāravi and Śrīharṣa in Māgha's composition,

Kālidāsa

The date of this immortal poet is still unsettled. One view is that he should have lived in the first half of the second century B.C. according to some bits of internal evidence from Kālidāsa's drama, the Mālavikāgnimitra. The popular belief is that he was a court poet of the Gupta Emperor Candragupta Vikramāditya. That Kālidāsa was born in the vicinity of Ujjain is at best a surmise. Of the many stories, mostly handed over by hearsay tradition, one narrates that he was a stupid shepherd boy in his early career and that he became a great poet by the accidental grace of Goddess Kālī and thence he came to be known as Kālidāsa.

RAGHUVAMŚA

Of Kālidāsa's two grand long poems, the Raghuvamśa is a descriptive narrative about the kings of the solar dynasty who ruled at Ayodhyā. As Kālidāsa himself alludes (in the first canto of the work) it is clear that he has freely drawn facts from Vālmiki's Rāmāvana. The Kāvya runs into 19 sargas (cantos). The first canto is begun with a salutation verse to Lord Parameśvara and Pārvatī

*Some versions of the verse have Śrīharṣa instead of Daṇḍin.

whom the poet regards as the parents of the universe. The Kāvya sketches the stories and exploits of Dilīpa, Raghu, (the work has Raghu for its title), Aja, Daśaratha, Rāmā, Kusā, and Atiti—successive kings of the dynasty—in cantos one to sixteen. The sixteenth canto makes short passing references to successors of Atiti. The last two cantos speak of the last ruler of the line, Agni-varman, a weakling and a worthless king and his queen who becomes regent of the state after her husband's death.

That Kālidāsa was a strict adherent of the traditional discipline is evident from a good number of verses in the work. For instance how he hints at the four orders of life (āśramas) – of bachelor, householder, recluse and ascetic is understood from the following verse found in canto I.

“शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।

वार्धके मुनिवृत्तीनां देहेनान्ते तनुत्यजाम् ।” (I-8)

The poet takes the reader from the world of the muse to a grand theatre when he describes Indumati's svayamvara (6th canto). Aja's remorse at the demise of his consort is a beautiful piece resounding with illustrations:—

“विललाप स बाष्पगद्गदं सहजामप्यपहाय धीरताम् ।

अभितप्तमयोपि मार्दवं भजने कैव कथा शरीरिषु ॥”

(VIII-43)

(Aja wept aloud. His voice of ten broke. He forgot all about his courage even as iron when melted (in the furnace) loses its firmness. How weaker are

humans than iron ?) Aja pays a high tribute to his departed wife when he cries that she has been not merely his consort but also a counsellor, a comrade and a loving disciple and remarks that the God of death without pity has taken everything from him in taking her away:-

“ गृहिणी सचिवः सखा मिथः प्रियशिष्या ललिते कलाविधौ ।
करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् ॥ ”
(VIII-67)

Describing Daśaratha in his old age, the poet uses a fine simile :-

‘ निर्विष्टविषयस्नेहः सदशान्तमुपेयिवान् ।
आसीदासन्ननिर्वाणः प्रदीपार्चिरिवोषसि ॥ (XII-1)

(It was an age when lighting at night was by means of lamps burnt with the use of wick and oil. The aged monarch is herein compared to a burning wick, just before dawn. The wick has consumed all the oil in the lamp. Similarly King Daśaratha has enjoyed all the pleasures of the world. The wick has burnt all night and is at the tail end of its length and is nearing extinction. Even so the king has lived for long years; is nearing his end and will get released from bondage, (will attain mokṣa). The wick is burning bright at dawn, before its flame is to get extinct. Daśaratha shines bright before his end, his release from the mundane world.)

Kumārasambhava

Kumārasambhava another of Kālidāsa's classics, is a typical Kāvya, containing eight cantos, The

poem begins with a picturesque description of the Himālaya mountains. Lord Śiva sits in meditation on a slope of the mountain. Under the directions of Himavān, his daughter, Umā along with her attendants devotedly serves the Lord in penance. The celestials are in trouble because of a demon by name Tāraka of extraordinary strength and valour. Brahma tells the celestials that only Śiva can save them through a valorous son begot by him through Umā. Indra, king of the celestials, presses Manmatha (Cupid) for service in making Śiva love Umā. Accompanied by his wife, Rati and Spring, Manmatha proceeds to the spot where Śiva is in penance. Manmatha is cowed down when he finds that Spring cannot produce any effect on the place. Umā arrives on the scene with her maids and prays Śiva to recognise her devotion. The Lord opens his eyes which fall first upon Cupid who is ready to shoot his arrow (of lust) at Śiva. Thereupon the angry Śiva quickly burns Manmatha by the discharge of fire from his eyes. Rati sobs over the death of her husband. After this pathetic scene, Umā begins a very severe penance with the purpose of attaining Śiva as her husband. Śiva appears in the guise of a bachelor and tries to dissuade her by degrading Śiva. Umā gets angry. Finding her firm in her aim, Śiva the bachelor reveals his identity and grants her request. Umā returns to her father's abode. Himavān settles the marriage of his daughter with Śiva. The wedding of the divine couple is performed in a grand manner, in which all the celestials participate. The sojourn of the newly married couple in the mountain slopes and their amorous sport are sketched in the eighth canto of the work.

Kalidasa's grand composition ends here. Seeing at the birth of Kumāra as desired and in consonance with the title of the Kāvya has not been presented, the poem has been completed probably some later poet with the addition of nine more stanzas which describe the origination of Kumāra, his boyish pranks, the war between Kumāra and his army with Tāraka and his forces and the final destruction of Tāraka by Kumāra.

The excellence of this Kāvya has been the object of admiration for scholars. That sincere devotion can win over even the Almighty Śiva and that the Lord is full of affection to the devoted are shown in simple and clear language by Kālidāsa :-

‘ अद्यप्रभृत्यवनताङ्गि तवास्मि दासः

क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ ।

अह्नाय सा नियमजं क्लेममुत्ससर्ज

क्लेशः फलेन हि पुनर्नवतां विद्यत्ते ॥’

(V—86)

The Lord with the crescent moon on his head, said to the fainting maiden (Umā), that from then he was her servant, so turned because of her austere nature. Umā's tiresomeness faded away suddenly when as fruitful effort makes one who toils never feel the effects of the toil undergone.]

It seems that even commonplace human attitudes have not escaped the poet's attention. How timid and shy a newly married bride will feel such when remaining silent when called, her desiring to

go away when her dress is touched by her husband and how she will bury her face in the bed is set forth by the poet in a verse which runs as follows:—

‘ व्याहृतां प्रतिवचो न संदधे
गन्तुमैच्छदवलंभितांशुका ।
सेवते स्म शयनं पराङ्मुखी
सा तथापि रतये पिनाकिनः ॥”

(VIII-2)

The verse below will tend to show that Kālī-dāsa is a past-master in the apt use of similes fit for the time and situation.

‘ हरस्तु किञ्चित् परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥”

[Waters of the ocean begin to swell just when the moon rises up. But the waves do not dash beyond the limits of the verge of the ocean. When Śiva's eyes opened after a long penance, his glance fell upon the face of Umā with her lips as red as the bimba fruit but his feelings did not transcend the limits.]

... ..

Bharavi

Bharavi's ancestors belonged to Anandapura, in the north-west of India. During the course of a pilgrimage Bharavi came into contact with a Ganga prince by name Durvinita. It is said that on learning of Bharavi's renown as a poet, Simhavisnu, the Pallava King, invited Bharavi to Kanci. On the

strength of an inscription at Aihole, dated 634 A.D., which mentions the name of Bhāravi, he may be roughly assigned to the latter half of the sixth century (A.D.).

KIRĀTĀRJUNĪYAM

Bhāravi's only poetical work, Kirātārjunīyām of 18 cantos is an excellent piece. The theme is from the episode of Arjuna's obtaining a mighty weapon called 'Pāśupatāstra' from Lord Śiva, found in the Mahābhārata. The grand poem commences with the life in exile of the five Pāṇḍava princes and Draupadi in the Dvaita forest. Yudhiṣṭhira, the eldest of the princes, sends a resident of the forest as a spy, to find out the state of affairs in the kingdom of the Kurus ruled by his cousin, Duryodhana. After a time, the spy returns and reports about the all round prosperity of Duryodhana's kingdom. Draupadi, wife of Yudhiṣṭhira urges Yudhiṣṭhira to take to immediate action against Duryodhana, instead of waiting for the completion of the stipulated duration of their exile. Then Bhīma, next brother of Yudhiṣṭhira, tells him about the danger that may arise from postponing prompt action. Yudhiṣṭhira, an embodiment of righteousness, advises the furious Bhīma to be patient.

At this stage Vedavyāsa appears on the scene. He tells that sufficient military strength should be gained for overthrowing the enemy and suggests that Arjuna, the third of the Pāṇḍavas, should do penance to Śiva in the Himālayan slopes and by Śiva's grace obtain the great and powerful weapon, Pāśupatāstra. Accordingly Arjuna travels for long

and on reaching the Himālayas, begins a severe and austere penance. Indra, king of the celestials, tries, by various devices and temptations, to dissuade Arjuna from doing penance, but in vain. Admiring Arjuna's steadfastness Śiva appears at the spot in the guise of a Kirāta, (hunter). A wild boar happens to cross the place. Both Arjuna and the Kirāta simultaneously discharge arrows on the boar which falls down. A quarrel arises between both on the right to have the spoil. Śiva discharges a powerful missile on Arjuna who falls down on the ground but remains alive. Casting off his disguise, Śiva causes Arjuna to stand up and grants him the Pāśupatāstra in the presence of celestials. Arjuna returns to his brothers in the forest.

Bhāravi has greatly improved and enlarged the details found in the Mahabhārata. Bhāravi's greatness lies in his superb description of nature, of events and personalities. In the use of figurative language he is an adept. Bhāravi's grand style and his profundity of thought enrich his composition in no mean degree. The concluding stanza of every canto contains the word लक्ष्मी (Lakṣmī) and so the Kāvya is also known as 'Lakṣmyaṅka'. Glowing tributes have been paid to Bhāravi by scholars of later times. The author of Saduktikarṇāmṛta says that "Bhāravi's expressions have natural grace"—("प्रकृतिमधुरा भारविगिरः"). Mallinātha, the celebrated commentator says that the glory earned by Bhāravi, as a poet who is noted for the use of meaningful expressions, is due to Bhāravi's masterly knowledge of many śāstras and his use of that knowledge in his work. Mallinātha observes;—

नारिकेलफलसम्मितं वचो भारवेः सपदि तत् विमज्यते ।
स्वादयन्तु रसगर्भनिर्भरं साग्मस्य रसिका यथेप्सितम् ॥”

[Bhāravi's composition is like the ripe coconut. Let those who desire, drink the rasa (juice) by cutting the fruit which is full of the juice.]

As an example of the charming and dignified style of Bhāravi's verses read the verse below:-

“कृतप्रमाणस्य महीं महीभुजे
जितां सपत्नेन निवेदयिष्यतः ।
न विव्यथे मनो न हि प्रियं
प्रवक्तुमिच्छन्ति मृषा हितैषिणः ॥

Bhāravi's Kirātārjunīya “displays a vigour of thought and language and a lofty eloquence of expression rarely equalled in Sanskrit language”. Bhāravi describes the dust of the yellow pollen of lotuses, (in water spots), getting rotated in a whirlwind blowing in the forest, as a golden umbrella in the air, in a verse which reads:-

‘ उत्पुल्लस्थलनलिनी वनादमुष्मा-
दुद्धृत सरसिजसंभवः परागः ।
वात्याभिर्वियति विवर्तित समन्तात्
आदत्ते कनकमयातपत्र लक्ष्मीम् ॥”

Alliterations are not wanting. But they are somewhat strange and hard. For instance the verse below is made up of words formed with one basic letter न (na):-

“ न नोननुन्नो नुन्नोनो नाना नानानना ननु ।
 नुन्नोऽनुन्नो ननुन्नेनो नानेना नुन्ननुन्ननुत् ॥”

(XV-14)

[He who is hurt by a low one is not a man. One who wounds a man lower than himself in valour cannot be deemed a man. A person cannot be considered as injured if his master is not wounded. Anyone who does harm to another who is severely injured cannot be said to be guiltless].

Bhāravi presents the true genius of the people, the spirit of heroism... There is combined in it the beauty of poetry, the grandeur of the theme and also the nobility of the great purpose. ('Survey of Sanskrit Literature' (page-140) by Dr. Kunhan Raja.

Māgha

No definite chronological information is had about Māgha. Scholars are inclined to date Māgha's period in the latter half of the 6th century A.D. * From the poet's own observations it is learnt that he was the son of Dattaka Sarvacarya and that his grandfather was a minister under a king Varmalākhyā who ruled

*There are other opinions such as 7th century, 11th century etc.

Gujarat with his capital at Śrīmala. His masterly knowledge finds expression in his composition. There is a traditional saying, (‘नवसर्गगने मावे नवशब्दो न विद्यते ।’) that in the first nine cantos of Māgha’s kavya no new word (of Sanskrit) can be seen. He, has used about 41 kinds of metres. According to scholars he has excelled kālīdāsa in using diverse kinds of metres. Magha’s language is bright and clear and his style is majestic.

Śiśupālavadha.

Māgha’s grand kāvya bears the title Śiśupālavadha. The theme is selected from the Mahābhārata. The Kāvya runs into twenty cantos. It opens with the visit of sage Narada to Lord Kṛṣṇa who requests the latter to get rid of the Cedi king Śiśupāla who has been tormenting mortals and celestials as well. There is an invitation for the Rājasūya sacrifice to be performed by Yudhiṣṭhira at Indraprastha. On the advice of Uddhava, Kṛṣṇa leaves Dvāraka for Indraprastha with a big entourage, passing through many places and camping midway on the slopes of the Raivataka mountain. A large number of invited kings assemble at Indraprastha for the sacrifice, including Śiśupāla. Kṛṣṇa also arrives with his army and comrades. Bhīṣma the grand elder of the family, advises Yudhiṣṭhira to honour Kṛṣṇa as the chief guest of the sacrifice. The Cedi ruler objects this and tells that he alone is fit to be honoured and scorns Kṛṣṇa. However Kṛṣṇa is honoured. Śiśupāla leaves the place in protest and later makes preparations for a war. The battle is described. Finally there

is a straight fight between Śiśupāla and Kṛṣṇa. Śiśupāla is killed and his soul enters Kṛṣṇa.

Magha's description of Nature with apt similes has been much praised. Here is an illustrative verse from his kāvya:-

“उदयति विततोर्ध्वरश्मिरज्जा-
वहिमरुचौ हिमधाम्नि यातिचास्तम् ।
वहति गिरिरयं विलम्बिघण्टा-
द्वयपरिवारितवारणेन्द्रलीलाम् ॥”

(IV-20)

[This is a description of the natural scenery of the setting sun and the rising moon on either side of the Raivataka mountain. The scenery is compared to a mighty elephant with two bells hanging on its two sides].

How words are chosen aptly to describe situations and how deftly they are arranged by the poet can be seen from the following verse:-

“नवपलाशपलाशवनं पुरः स्पुटपरागपरागतपङ्कजम् ।
सुकुलतान्तलतान्तमलोकयत्स सुरभिं सुरभिं सुमनोभरैः ॥”

(VI-2)

[The above verse is a description of the spring season. Forests of palāśa trees having tender leaves, water spots full of lotus plants with their leaves a little faded because of sunshine, and the many lotus flowers sending forth fine fragrance, indicated advent of spring. It may be noted that

in every quarter of the above verse repetition of the first letter and then the next three letters is made.]

In canto XVI a messenger sent by Śiśupāla tells Kṛṣṇa in a verse couched in words having double meaning that Śiśupāla having incurred Kṛṣṇa's displeasure regrets (is highly angry), desires eagerly (without fear) to meet you and pay homage to you (kill you). The verse reads:—

“अभिधाय तदा तदप्रियं शिशुपालोऽनुशयं परं गतः ।
भवतोऽभिमनाः समीहते सरुषः कर्तुमुपेत्य माननाम् ॥”

(XVI-2)

The eloquence of Māgha can be understood from his words for instance in Śiśupāla's accusing Yudhiṣṭhira on the latter's honouring Kṛṣṇa at the Rajasūya sacrifice:—

“अनृतां गिरं न गादसीति जगति पठहैर्विबुध्यसे ।
निन्द्यामथ च हरिमर्चयतस्तव कर्मणैव विकसत्यसत्यता ॥”

(XV-16)

[All the world over it is proclaimed that you never utter untruth but your having conferred honour on the blameful Hari proclaims your falsehood.]

ŚRĪHARṢA

Śriharṣa, son of Hira flourished in the court of Vijayacandra, ruler of Kanauj and also during the reign of his successor Jayacandra. Śriharṣa's period is fixed by scholars in the latter half of the 12th

century A.D. He was a versatile genius who had authored one of the five Mahākavyas, some other lyrics and some philosophical treatises as well. Averse is given by some scholars depicting Śrīharṣa as superior to Māgha who has been said in the verse as greater than Bhāravi:-

“ तावद्वा भारवेर्भाति यावन्माघस्य नोदयः ।

उदिते नैषधे भानौ क्व माघः ? क्व च भारविः ? ॥”

In a verse at the end of Naiṣadīya carita Śrīharṣa speaks of his being honoured by the King of Kanauj, with double pansupari, and a fitting seat. The verse also alludes to the poet's strong adherence to the advaita philosophy, to his being a masterly logician and debater and to his sweet kāvya. The verse reads:-

“ ताम्बूलद्वयमासनं च लभते यः कान्यकुब्जेश्वरा-

द्यः साक्षात्कुरुते समाधिषु परं ब्रह्म प्रमोदाऽर्णवम् ।

यत्काव्यं मधुवर्षि, धर्षितपरास्तर्केषु यस्योक्तयः

श्रीश्रीहर्षकवेः कृतिः कृतिमुदे तस्याऽभ्युदीयादियम् ॥”

(22-153)

Naiṣadhīyacarita

Like Māgha and Bhāravi, Śrīharṣa has picked up the topic for his grand poem from the Mahābhārata. It is the episode of the Niṣadha King, Nala and his wife Damayantī the Vidarbha princess. The poet has largely added to the details found in the episode in the epic. The work runs into 22 cantos. The grand poem ends with the svayamvara of

Damayantī and the wedding of Nala with Damayantī and their wedded life. In a sense, the carita is incomplete since the mishaps suffered by the hero and the heroine, their separation and the final reunion do not find place in the kavya.

The poet restricts the use of types of metres to about a score. The poem is popularly described as a tonic for scholars. That Śrīharṣa is an adept in style and selection of words and examples can be just tasted from one of his verses. The swan sent as a messenger by Nala tells Damayantī that it will not be fit that she thinks of wedding any one other than Nala, even as the soft mallika flowers, are not fit to be made into a garland by using the rough string of darbha grass:—

“ वेलाऽतिगस्त्रैणगुणाऽब्धिवेणी न योगयोग्याऽसि नलेतरेण ।

सन्दर्भ्यते दर्भगुणेन मल्लीमाला न मृद्वि भृशकर्कशेन ॥

(III-41)

The style of the poem is elegant and majestic. Choice and chaste words are picked up to express things in a fine and emotional manner. There is ample food for thought and the intellect. Frequently enough philosophical concepts are introduced in verses having double meanings. Though the lofty ideals of the poet cannot be easily digested, yet they are true and sublime so that the reader is carried away by the charming and overflowing melody of the verses.

How Śrīharṣa is an adept in choosing words with implied but not explicit double meaning and how they are fitted with a philosophic concept in the background can be understood from an illustrative stanza:-

“अधिगत्य जगत्यर्धाश्वरादथ मुक्तिं पुरुषोत्तमात्ततः।

वचसामपि गोचरो न यः स तमानन्दमविन्दत द्विजः ॥”

(II-I)

[After having been let off, the bird (swan), by the king, a good and great person (Nala), having been released from Nala, the bird (the swan) attained such joy as cannot be described in words.]

The implied comparison is between the joy of the swan when it got released from Nala and the eternal bliss (mokṣa) attained by a brahmin on release from bondage from the worship of Viṣṇu, the Lord of the Universe.



OTHER IMPORTANT POEMS

[Poems, other than the Pañca Mahākāvyas, have been described according to the alphabetical order of the names of the authors. Only works of some of the great poets among many have been picked up and very briefly described herein.]

1. Ānandavardhana:-

Ānandavardhana' was not only a poet but also a famous literary critic. His Dhvanyāloka also known as Kāvyaāloka is a pioneer work on the doctrine of 'Dhvani.' He lived in the latter half of the 9th century (A.D.). He was a native of Kashmir. Ānandavardhana enjoyed the patronage of Avantivarman, king of Kashmir (855-884 A.D.). Ānandavardhana's 'Devīstotra' is an excellent lyric. He is also the author of another long poem, 'Arjunacarita'. 'Harivijaya' and 'Viṣamabānālīla' are two of his Prākṛt poems.

2. Appaya Dikṣita:

Though regarded as a great scholar in philosophy, Appaya Dikṣita was a polymath, He was the son

Ānandavardhana as a literary critic chapter XX

1. Appayya Dīkṣita as an author of works on Alankāra—ch. XX.

of Rangarājādhvari. He was for some time at the court of Chinnabomma Nāyaka, a zamindar of Vellore. Later he adorned the court of Venkaṭapati, king of Vijayanagar, in the early years of the king's rule. Diksita's poetical compositions are mostly in the nature of stotras. Of these his 'Varada-rajastava', 'Ātmārpanastuti,' 'Sivakarnāmṛta,' 'Rāmāyaṇasārastava' are important. He has also written summaries of the 'Daśakumāracarita' (prose) and of the Rāmāyana, by name 'Rāmāyana Sārasaṅgraha.'

3. Aśvagoṣa

Aśvagoṣa is one among the great Sanskrit poets of ancient India. It is held that he was a court poet of the Buddhist king Kanishka (120-162 A.D.) of Kushāna dynasty. Hence Aśvagoṣa's period may be assigned to the last quarter of the first century and the first half of the second century (A.D.) From the information found in some of his works it can be learnt that he was a native of Sāketa. Aśvagoṣa was a Buddhist philosopher and a great poet.

Aśvagoṣa has produced two long poems. They are both biographical narratives in the form of poetry. Aśvagoṣa's (Buddhacarita) deals with the story of the Buddha in seventeen cantos. The work is incomplete. The story starts with the birth of Siddhārtha and describes his early days, the young prince's coming into contact with persons in old age and with sufferers from disease etc. during his rides outside the city walls, his abandoning the palace, the great renunciation, the formation of the Sanga

(Monastic Order) the preachings of the Buddha etc. Some scholars doubt that the last four cantos of the work as later additions to the original text of Aśvagoṣa. In Buddhacarita the style is simple and lucid, descriptions are masterly and the use of figures of speech quite suitable. The poem as a whole is remarkably excellent. The work has been translated in the Chinese language. Sir Edwin Arnold's long poem, 'The Light of Asia', is based on this work of Aśvagoṣa.

The other long story poem of Aśvagoṣa is Saundarananda, running into 18 cantos. The Kāvya begins with the description of the city of Kapilavastu. Then details about king Śuddhodana, and the birth of Siddhārtha (Sarvārthasiddha) are given. Later, accounts of Nanda, half-brother of Sarvārthasiddha (Buddha) and his marriage with the beautiful Sundarī, Nanda's leaving his wife, Buddha's converting Nanda, the vacillation of the latter and his inclination for resuming a worldly life, Buddha's persuasions and at the end Nanda's final determination to preach the tenets of Buddhism are narrated in detail. It seems that the poet has taken several situations in Vālmīki's Rāmāyana as models for his kāvya. The simplicity and elegance of Aśvagoṣa's style can be understood from an illustrative verse from Saundarananda:-

तथापि पापीयसि निर्जिते गते

दिशः प्रसेदुः प्रबभौ निशाकरः ।

दिवो निपेतुर्भुवि पुष्पवृष्टयो

रराज योषेव विकल्मषा निशा ॥

[When the sinner had gone, the sky was calm, the moon shone brightly, flowers rained on earth from heaven, the night was clear like a blemishless maiden.]

4. Ārya Śūra:-

Ārya śūra probably of the fourth century (A.D.) was a Buddhist poet, with a mastery of the language and endowed with a polished and tasteful poetic diction. His Jātakamālā having its base on the Jātaka stories about the Buddha in Pāli, is a fine and popular poem, intermixed largely with fine passages of prose. He is also fond of introducing indirectly principles of a righteous life to be led by humans of all classes of society. This Kāvya includes many stories of the Buddhas in his former births, anecdotes propagating Buddha's doctrines and views against sacrifices. A verse from the Jātakamālā praises a just and righteous king as one who is impartial towards near relatives and strangers, as one whose administration of justice is based on the principles of dharma, as one whose rule prevents people from treading on the path against dharma and proves to be a stair-case to heaven. The verse reads:-

‘समप्रभावा स्वजने जने च
धर्मानुगतस्य हि दण्डनीतिः ।
अधर्म्यमावृत्य जनस्य मार्गं
सोपानमालेव दिवो बभूव ॥”

5. BĀṆA:-

Though Bāna is regarded as one of the great writers of Sanskrit prose, he is estimated as a poet

writing prose. Bāna's Candīśataka is a century of verses in Śārdūlavikrīḍita metre, adoring goddess Candī. Each of the verses alludes to some incident or other in the fight between Candi and the demon, Mahisāsūra. Bāna has drawn material from the Devīmahātmya section of the Mārkaṇḍeya Puraṇa. Another poem of a hundred verses, in praise of Lord Siva by Bāna is Śivaśataka, which describes the greatness of Siva and his victory over the demon Tripurāsura.

6. Bhaṭṭi

Bhaṭṭi happens to be a luminary of the classical age of Sanskrit literature. The poet states in his work that he wrote his famous poem in the city of Vallabhi, the capital of king Śrīdharaśena. History points to Vallabhi, as a famous city in Gujarat during the fourth and fifth centuries. And at present there is a city by name 'Vallabhipur' in Gujarat.

Only one kāvyā is known as of Bhaṭṭi's authorship and it is Rāvaṇavadha, popularly known after the author as Bhaṭṭikāvya. This is of 22 cantos. The poem draws material from Vālmiki's Rāmāyaṇa

The kāvyā is a narrative cum grammatical composition, with the avowed object of teaching grammar, in an informal and interesting manner by introducing rules of grammar, based on Pāṇini's sūtras, couched in beautiful verses.

Rāvaṇavadha has four distinct sections. The first-Prakīrṇa-consisting of the first four cantos illustrates general principles. The subsequent five cantos enunciate special and important rules of grammar. The third section (cantos X—XIII), called 'Alaṅkāra', deals with figures of speech, melody of verses, and description in three cantos. The thirteenth canto abounds with verses having words common to Sanskrit and Prākṛt. The last section of nine cantos illustrate use of participles, moods and tenses of verbs etc.

Bhaṭṭi himself says that his kavya needs a commentary for the proper understanding of its contents. A detailed study of the work will surely serve as an excellent and useful guide for both teaching and learning grammar. The kāvyā gives the story of Rāmā, the prince of Ayodhyā, with copious illustrations of the rules of grammar. The poet says that the poem is 'a lamp in the hands of those who have grammar as their eyes and is a mirror in the hands of the blind for others'.

The poet uses a good number of types of metres in the work such as Indravajra, śrī, Puspitāgra, Mālinī, Vamśastha etc.,

poetic genius, erudition, the skill to produce a pleasing effect, fine language and expression, all combined with theme based on the great epic, tend to make the work like the place of a Mahākāvya. The poetic excellence of 'Rāvaṇavadha' may be understood from two verses quoted below:-

“जलद इव तडित्वान् प्राज्यरत्नप्रभाभिः
प्रतिकुभमुदस्यन् निःस्वनं धीरमन्द्रम् ।
शिखरमिव सुमेरोरासनं हैममुच्चैः
विविधमणिदिचित्रं प्रोन्नतः सोऽध्यतिष्ठ ॥”

In the above verse Rāvaṇa is introduced. A fine comparison is set forth. Rāvaṇa sits on a high throne made of gold and set with many a gem adding brilliance. Comparison is made to a break of lightning amidst clouds clinging as if to the lofty Mount Sumeru, and the sparkling rays of the lightning on all sides as though they are resounding].

Another stanza portraying rare poetic excellence is as follows:-

‘न तज्जलं यन्न सुचारुपङ्कजं
न पङ्कजं यत्तदलीनषट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जितं तन्न जहार यन्मनः ॥”

It is not a reservoir of water if in it there are no charming lotuses. It is no lotus if it does not attract the bee. It is not a bee if it does not produce the

humming sound and it is not a humming sound unless it captivates the mind.]

7. Bhartṛhari

Bhartṛhari's century of verses on conduct, called Nītiśataka has been dealt with, in detail, in the chapter on moral codes. His other two famous poems are the Śṛṅgāra Śataka and Vairāgya Śataka.

The Śṛṅgāra Śataka is a collection of a hundred verses on love. The poet in the early verses presents descriptions of the beauty of the fair sex and of pangs of love. As he proceeds further, contrasts of enjoyment with the effects of austere penance and peace of mind are depicted. Then towards the end of the century, Bhartṛhari turns into a philosopher. He characterises beauty as deceptive and as a trap into which humans do fall. He describes woman as having a sweet bearing but with hidden venom. He says that love only leads to worldly desires and that the real goal of man lies in detachment leading to the surrender to God. How women charm and attract men is set forth in perfect detail and clearly by the poet:—

“स्मितेन भावेन च लज्जया भिया

पराङ्मुखैरर्धकटाक्षवीक्षणैः ।

वचोभिरीर्ष्या कलहेन लीलया

समस्तभावैः खलु बन्धनं स्त्रियः ॥”

[By smiling, by behaviour, by pretending to be shy, by showing fear, by being unmindful, by half turned eyes (at man), by sweet captivating words, by envy,

by creating disputes, by playful methods, by all such means do women bind man.]

The Vairāgya śataka consists of a century of verses treating on detachment from the mundane world. In these verses the emptiness of worldly life and the greatness of a life free from worldly things are vividly set forth. This śataka hints in a way the poet's personal experience and his convictions. That Bhartṛhari was a worshipper of Śiva and an adherent of the Vedānta discipline could be understood from his stanzas on renunciation. Bhartṛhari writes:-

“गङ्गातीरे हिमगिरिशिलाबद्धपद्मासनस्य
ब्रह्मध्यानाभ्यसनविधिना योगनिद्रां गतस्य ।
किं तैर्भाव्यं मम सुदिवसैर्येषु ते निर्विशङ्कः
कण्डूयन्ते जठरहरिणः शृङ्गं अङ्गे मदीये ॥”

[When will the time come when I shall sit in padmāsana, on the bank of the river Gaṅgā, (flowing by the side of) on a slope of the Himalaya mountain and fall into a deep sleep of meditation, by practice of concentrating my mind on the Brahman, (the Supreme Soul), at which time the aged deer will choose to rub their horns on my body? (myself being unaware of the action of the deer).

8. Bhoja

In the history of Indian literature it is seen that some great rulers have been versatile and renowned scholars as well. Bhoja who ruled over the kingdom of Mālwa with his capital at Dhāra (Dhār), from 1018 to 1050 A.D. (or according to some historians

from 1018 to 1063 A.D. Bhoja belonged to the Paramara (Pawār) Rajput dynasty of kings of Malwa. A number of anecdotes are current about Bhoja. Even while a boy Bhoja lost his father and his uncle Muñja took the responsibility of ruling the kingdom. Finding Bhoja to be very wise and intelligent even in his early teens, and as one greatly admired by the people, Muñja, who desired to become king, asked one of the generals, Vatsarāja to take young Bhoja to a forest and kill the prince there. Vatsarāja was loath to commit the treacherous act. He concealed the prince and then told Muñja that Bhoja had been killed. As a piece of evidence he showed Muñja a verse composed by Bhoja. The verse exposed the transient nature of worldly life and prosperity by references to the end of great rulers like Māndhātā Rāma, Yudhiṣṭhira etc.

“मान्धाता स महीपतिः कृतयुगालङ्कारभूतो गतः

सेतुर्येन महोदधौ विरचितः क्वासौ दशस्यान्तकः ।

अन्ये चापि युधिष्ठिरप्रभृतयो याता दिवं भूपते

नैकेनापि समं गता वसुमती नूनं त्वया यास्यति ॥”

On reading the verse Muñja was greatly moved and shed tears. Vatsarāja, on noting the feelings of grief and distress in Muñja revealed the secret. Thereupon Muñja ordered the prince to be brought and installed Bhoja on the throne, and then went to the forest to lead an ascetic life.

King Bhoja was a polymath in every sense. Historian, H. G. Rawlinson writes about Bhoja:—
“He (Bhoja) was a great warrior and also an enlightened patron of art and learning. He was himself

the author of works on astronomy, architecture and poetry. Bhoja built a Sanskrit college which was dedicated to Sarasvatī, the goddess of learning, and a lake at Bhojpur, south-east of Bhopal, which covered 250 square miles, was constructed by erecting a stone dam, which showed great skill in engineering. Bhoja is remembered to this day as a model Hindu ruler". (History of the Indian People-1950-pp.-81,82).

"The admixture of prose and metrical passages in more or less equal proportions took a definite form in the classical period and this became a special pattern of literary art in Sanskrit, known as the Campū". King Bhoja was the doyen amongst authors of Campū Kāvyas. Bhoja's Rāmāyaṇa Campū is regarded as the greatest, the most popular and most important of Campū kāvyas. The basic material of the work has been taken from the Rāmāyaṇa of Vālmīki. The Campū contains six parts modelled on the six kāṇḍas of the Rāmāyaṇa (without the seventh the Uttarakāṇḍa). Some scholars opine that the material of the Yuddhakāṇḍa was added to the campū by some later scholars and that Bhoja's original had only five parts. Bhoja's work is a masterpiece with marvellous blending of prose passages with alliterations and resonant verses. Bhoja is quite right when he observes:-

“गद्यानुबन्धरसमिश्रितपद्यसूक्तिः

तृचा हि वाचकलया कलितेव गीतिः ।” (I-3)

[Sweet verses mixed with good prose resembles verily, musical songs accompanied by suitable playing on musical instruments (vādyās) in producing a heartfelt effect].

The Rāmāyaṇa Campū produces a perennial sound effect in the reader. The author's portrayal of sentiments and deft handling of alaṅkāras are unique. The verse below will serve as a specimen of Bhoja's excellence of expression:-

“आनन्दबाष्पविसरो नयने प्रजाना-

माविर्बभूव मकरन्द इवारविन्दे ।

रामस्य कान्तिमभिषेकदिने भवित्रीं

प्रक्षाल्य चक्षुरिव वीक्षितुमादरेण ॥”

(IV-4)

[The eyes of the people were flooded with tears of joy, like lotuses emitting drops of honey, as if to cleanse the eyes, so that the people could witness the lustre of Rāma, on the day of his coronation, with great affection].

Sītā's following Rāma along the forest paths, is beautifully described by Bhoja in a verse in the Vasantatilaka metre:-

“तस्याः विदेहदुहितुः पदयोर्नखेषु

लाक्षां विनाप्यरुणिमा सहसा बभूव ।

वन्ये पथि प्रियतमेन सह व्रजन्त्या

वैवर्ण्यमाविरभवन्न कदापि वक्त्रे ॥”

[II-55.]

[When Sītā was walking along the forest path with her dear husband, Rāmā, the nails on the toes of her feet even though without painting of lac, looked reddish. In her face there was no fading or sign of

fatigue. Here the poet alludes to the nails becoming red because of the strain on the feet of a princess unaccustomed to much of walking and that too along the hard forest path and also to the natural unchanging aspect of the colour of the sati's feet and the nails on them.]

Of Bhoja's other works mention may be made of (1) *Sarasvatikanṭhābharana*, a grammatical work (2) *Śrīṅgāraprakāśa* a treatise on *Alaṅkāra śāstra*, (3) *Cāṇakyanīti*, collection of 576 verses, (4) *Śālihotra* of 138 verses on the care of horses and treatment of their diseases, (5) *Tattvaparakāśika*—a commentary on *Virūpākṣa's Pañcāśika*—being a text on theology, (6) *Rajamārtthāṇḍa*, regarded as an important gloss on *Patañjali's yogasūtras* and (7) *Rājamṛgāṅka*, an astronomical treatise.

9. Bilhaṇa

Bilhaṇa was a poet, a dramatist and author of a historical tale. He was a native of *Konamukha* in *Kashmir*. His father, *Jyesthakalaśa* was the author of a commentary on *Patañjali's Mahabhāṣya*. After finishing his studies *Bilhaṇa* undertook a long tour covering *Mathura*, *Kanauj*, *Prayāg* and *Vārāṇasī*. Then he travelled south upto *Rameśvaram*, visiting all important shrines and centres of learning. On his return he visited the city of *Kalyāṇ*, the capital of the *Chalukyan* kingdom, then ruled by *Vikramāditya Tribhuvanamalla*, (1076 to 1126 A. D.), the greatest of the *Chalukyan* kings of *Kalyāṇ*.

Vikramāditya, on recognising Bilhaṇa's genius made him Vidyāpati (presiding scholar) of his court and held him in great esteem. Bilhaṇa belonged to the second half of the 11th century and the first decade of the next.

Bilhaṇa's Vikramāṅkadevacarita is a long, semi-historical poem in eight cantos. It deals with the life story of his patron king Vikramāditya. 'Śivastuti' is a hymn by Bilhaṇa, in praise of Śiva. Another short lyric on the secret love of a princess, in fifty stanzas is attributed to Bilhaṇa. It is known as 'Caurapañcāśikā'. (Some scholars and critics of modern times are of the opinion that the work is not of Bilhaṇa).

Simple and lucid in language and elegant in style, the poetic effect of the piece is very high. The poet uses vasantatilaka metre profusely in this love lyric. One of the verses from the poem is given below:-

“अद्यापि तान् मनसि संपरिवर्तते मे
रात्रौ मयि क्षुतवति क्षितिपालपुत्र्या ।
जीवेति मङ्गलवचः परिहृत्य कोपान्
कर्णे कृतं कनकपत्रं अनालपन्त्या

[Even to this day I recollect (in my mind) how once when I sneezed at night, the daughter of the king.

instead of uttering the usual auspicious and customary blessing, (Live long'), out of anger, preferred to place a gold ornament on my ear, in silence in accordance with the traditional belief that wearing an ornament of gold will vouchsafe long life.]

Bilhaṇa has also written a short drama in four Acts describing the intrigues of a Chalukyan prince Karnaḍadeva with a princess. This play is named 'Karnaṣundarī'.

10. Jagannātha Paṇḍita

Jagannātha Paṇḍita regarded as the last of great rhetoricians, was a native of the Godāvarī valley in Āndhrapradesh. He studied poetry and Alaṅkāra Śāstra, under his father, Perubhaṭṭa. He learnt Tarka, Mīmāṃsa and Vyākaraṇa under Jñānendra Bhikṣu, Mahendra and Khaṇḍadeva respectively, at Vārāṇasī. For some years he lived at the court of Shah Jahan, the Moghul Emperor. Jagannātha lived during the major part of the 17th century. He was held in great esteem by Shah Jahan's eldest son Dāra Shikoh. Dāra who was himself a scholar in Sanskrit wrote Jagadābharṇa, a poem on Jagannātha's great erudition.

Although Jagannātha had been regarded as an author on alaṅkāra¹ and literary criticism he was none the less a poet of importance. He wrote several lyrics having melodious literary charm. 'Lakṣmīlahari', adoring Goddess Lakṣmī.

1: Vide chapter on Literary Criticism.

‘Gaṅgālaharī’ in praise of the river Gaṅgā, ‘Amṛtalaharī’ extolling the river Yamunā, ‘Karūṇālaharī,’ ‘Sudhālaharī,’ and the ‘Anyāpadeśa’ are the lyrical poems of Jagannātha. His ‘Prāṇābharṇa’, a strange and witty composition is on the glory of Prāṇa Nārāyaṇa, a king of Assam. Jagannātha has also written a short prose work on Nawab Araph Khan, a counsellor of Shah Jahan. In the campū entitled ‘Yamunāvarṇana’ Jagannātha glorifies the sanctity of the river Yamunā. The ‘Bhāminivilāsa’ is the most popular of Jagannātha’s poetical compositions. It has four ullāsas or sections. The anyokti section is a dissertation, in the nature of teaching. The section on sṛṅgāra is a fine exposition of erotics. The third deals with karuṇa, or emotions of pity and the last section is on śānta or serene and calm renunciation. The poem as a whole is admirable with an inimitable literary and emotional appeal.

11. Jayadeva

Jayadeva, son of Bhojadeva, was born in the village of Kindubilva, on the bank of the river Ajay, in Bengal. He adorned the court of Lakṣmaṇa Sena the last Sena ruler of Bengal, of 12th century A.D. Jayadeva’s devotional lyric the Gītagovindam is a beautiful poem of 24 songs, each of 8 feet called ‘Astapadī,’ the theme being the love episode of Govinda (Kṛṣṇa) and the lovely maid Rādhā, daughter of a cowherd. “In the melody of its diction in the projection of its structure, in the case of its alliteration and the expression of varied emotions, the Gītagovindam holds the first position

in the lyrical literature of the globe". The following two lines will serve to illustrate the wonderful capacity of the poet in describing the personality of Kṛṣṇa:-

“चन्दनवर्चितनीलकलेवरपीतवसनवनमाली ।

केलिचलन्मणिकुण्डलमण्डितगण्डयुगस्मितशाली ॥”

[Lord Kṛṣṇa of blue black body, smeared with sandal paste, dressed in yellow clothes, with a garland on, his ear ornaments dancing on his cheeks, is seen smiling.]

12. Kālidāsa

Meghasandēśa

Kālidāsa's Meghasandēśa is a descriptive lyric of about 120 verses, in two parts, with its theme centred on a message sent through a cloud (megha), by a Yakṣa, having been banished for a year by his celestial master, for dereliction of duty, and living in exile in a forest, to his beloved residing at Alakā in the Himalayan heights. The cloud is given full instructions about the route to be taken, about cities, rivers, mountains and shrines on the way and how to reach the sender's abode. The poem ends with the Yakṣa's message of solace to the lady and the prospects of a happy life after his return to Alakā.

As a lyric of lofty conception, artistic design, of description of nature and aesthetic appeal, of delicate embellishment, and grace of expression the Meghasandēśa takes a very high rank.

R̥tusamhāra

The R̥tusamhāra of 158 verses, regarded by scholars as written by Kālidāsa in his youth, describes the six r̥tus (Indian seasons), commencing with Summer and ending with Spring. Description of changes in nature during the seasons and the corresponding change in human emotions and attitudes due to climatic conditions are vividly set forth.

The opening verse ushers summer with the burdensome hot day, with water sources dried, with pleasant evening and with cool pleasing night due to the touch of the moon-shine,

“प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः सदावगाहक्षतवारिसंचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो निदाघकालोऽयमुपागतः प्रिये ॥”

The advent of spring brings a renewed life of mirth in nature and man, with trees full of flowers, with tanks and ponds abounding in lotuses and young women feeling desirous. with fragrant breeze evenings and days are pleasant and everything seems nice:-

“द्रुमाः सपुष्पाः सलिलं सपद्मं
स्त्रियः सकामाः पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः
सर्वं प्रिये चारुतरं वसन्ते ॥” (VI-2)

“With glowing appreciation of the beauties of nature in which erotic seasons are interspersed,

the poet adroitly interweaves the expression of human emotions."

13. Kumāradāsa

Jānakīharaṇam:

From the concluding verse of Kumāradāsa's kāvya it is learnt that his father died in a battle field, on the day Kumāradāsa was born. He was born blind according to Rājasekhara's Kāvya-māmsa. Kumāradāsa is said to have lived in the sixth century A. D. His only available work is the lyric Jānakīharaṇam. Even this has been for long obscure. It runs in 20 cantos. The theme of the poem is based on Vālmiki's Rāmāyaṇa. It tells the story of Rāma beginning with a description of Ayodhya and ending with the return of Rāma to the city after the destruction of Rāvaṇa. The beauty of description of nature is appreciable. In the verse below the poet says that night ended even as a maiden pining from separation from her husband in winter and that day set in as if exhausted by the cruel heat of spring.

“प्रालेयकालप्रियविप्रयोग्लानेव रात्रिः क्षयमाससाद ।

जगाम मन्दं दिवसो वसन्त कूरातपश्चान्त इव क्रमेण ॥”

Jānakīharaṇam is extolled by scholars and critics. Rājasekhara (who came three centuries later) says in words with double meaning:- ‘None but Kumāradāsa(Rāvaṇa) could have the courage to write the poem Jānakīharaṇam(to carry away Sīta), when Raghuvaṃśa the poem of Kalidāsa is extant; (when the rulers of Raghu's dynasty are there).:-

“जानकीहरणं कर्तुं रघुवंशे स्थिते सति ।

कविः कुमारदासश्च रावणश्च यदि क्षमः ॥”

14. Kusumadeva

Kusumadeva's (14th Century) *Dr̥ṣṭantaśataka*, in 100 verses, deals with morals. The poet gives suitable examples from common life in simple and lucid language. For instance the poet says that only the great can bear feelings of grief even as only a precious gem can resist the force of a grindstone and not particles of mud:-

“उत्तमः क्लेशविक्षोभं क्षमः सोढुं न हितराः ।

मणिरेव महाशाणघर्षणं न तु मृत्कणाः ॥”

15. Kṣemendra

Kṣemendra, born in 992 A.D., a versatile scholar, poet, writer of stories, philosopher and literary critic adorned the court of King Ananta Deva of Kashmir (1029-1064 A.D.) Many of his works have been lost. Of the available poems, ‘*Samayamatrkā*’, of 8 cantos describing the snares of courtesans, ‘*Cārucaryā*’, a treatise on morals and good behaviour, in 100 verses and the ‘*Caturvarga-saṅgraha*’, in four sections dealing with dharma, artha, kāma and mokṣa - the four goals of human life - are important. Other works noted are:- ‘*Sevyasevakopadeśa*’ (61 verses) a guide for servants and masters, ‘*Nītilatā*’, ‘*Lalitāratnamālā*’, ‘*Padya-kadambari*’, ‘*Śaśivamśakāvya*’, ‘*Darpadalana*’, ‘*Kalavilāsa*’, ‘*Deśopadeśa*’, ‘*Narmamālā*’, etc. Figurative language used aptly, a moral bias, wit, humour

and satire make his poems a source of inspiration for poets of later times. Says the poet in Narmamālā that the physician is benefited by people getting sick because of over-eating in festivals and marriages:

“नगरोत्स्वयात्रासु विवाहेष्वतिभोजनम् ।

जनता याति यन्मान्द्यं तद्वैद्यस्य शनेः फलम् ॥

(Narmamālā-II-75.)

16. Līlāśuka

Vilvamaṅgala, a poet, became an ascetic under the name Līlāśuka after realising the emptiness of worldly pleasures due to an incident of having had unknowingly a snake as a prop for a whole night in a rainy dark night. Līlāśuka's mystic and devotional lyric, ‘Kṛṣṇakarnāmr̥tam’, presenting the miraculous deeds of the boyhood days of Lord Kṛṣṇa, constitutes the devotional outpourings in ecstasy, coupled with interesting descriptions released from the heart of poet. The verse below describes the beautiful child Kṛṣṇa shining like the cluster of tender leaves of the Tāpincha tree, with his face and body full of drops of fresh butter after his having drunk milk and particles of curd smearing his body and the fresh peacock plume on his head:-

“अभिनवनवनीतस्निग्धमपीतदुग्धं

दधिकणपरिदिग्धमुग्धमङ्गं मुरारेः ।

दिशतु भुवनकृच्छ्रेदि तापिञ्छगुच्छ-

छवि नवशिखिपिञ्छा लाञ्छितं वाञ्छितं नः ॥”

17. Maṅka

Maṅka (12th century), a student of the great literary critic Ruṃyuka and a native of Kashmir wrote 'Śrīkaṇṭhacarita', a long narrative poem on the greatness of Śiva and Śiva's destroying the dreaded demon Tripurāsura. The Kāvya, in 20 cantos, abounds in beautiful descriptions of nature, war, assembly of scholars etc.

18. Mayūra

Mayūra, a court poet of king Harṣavardhana of Kanauj (606—647 A.D.), having become a leper in his middle age, wrote a hundred words in praise of Sūrya (the Sun), called 'Śūryaśataka'. Leading rhetoricians like Mammaṭa and Jagannātha have extolled the Śūryaśataka as a poem of distinction noting the beauty of imagination and the fine presentation of the poet. Recovery from leprosy because of his worship and his reciting of his verses on Sūrya shows the depth of Mayura's devotion. His trust in the potency of Sūrya in healing the defects in parts of the body and in speech of a leper is evinced from the verse below:-

शीर्णघ्राणाङ्गघ्रिपाणीन्त्रणिभिरपघनैर्धर्धराव्यक्तघोषान्

दीर्घाघ्रातानघौघः पुनरपि घटयत्येक उल्लाघयन् यः ।

धर्माशोस्तस्य वोऽन्तर्द्विगुणघनवृणानिघ्ननिर्विघ्नवृत्ते-

द्वैतार्थाः सिद्धसंघैर्विदधतु घृणयः शीघ्रमहोविघातम् ॥ ६

19. Nīlakaṇṭha Dīkṣita

Nīlakaṇṭha (17th century), grandson of the famous Appaya Dīkṣita's brother, student of Venkaṭa. Makhin (son of Govinda Dīkṣita, the celebrated minister of three Tanjavur Nāyaka Kings) served as a Minister of King Tirumalai Nāyaka of Madurai. Nīlakaṇṭha was a great poet. His long, grand narrative poem, 'Śivalīlārṇava', in 22 cantos, based on the Hālāsyapurāṇa, describes the sixty-four lilās (playful episodes) of Śrī Sundarēśvara, the presiding deity of Madurai. His 'Gangāvataraṇa', a lyric in 8 cantos presents the descent of the holy river Gaṅgā from the celestial world unto the earth. His Nīlakaṇṭha-Vijayacampu, one of the best poems of the campū model, narrates the episode of Lord Śiva's throat turning blue because of his swallowing the terrible poison that emanated at the time of the churning of the ocean by celestials and demons for getting amṛta (nectar). The theme is widely found in some of the purāṇas and in the two great epics.

Among Dīkṣita's other works 'Ānandasāgaras-tava', a devotional lyric on goddess Mīnākṣī (of Madurai), 'Sāntivilāsa', 'Vairāgyaśataka', 'Śivot-karṣamañ jarī', 'Kalividāmbanam', Anyāpadeśa śatakam' etc. are well known. He has also written a drama, 'Nalacarita', in seven Acts.

Dīkṣita's works create an indelible impression in the mind of the reader. The beauty of expression and of style, the figurative language used, the humour and sarcasm, the poetic genius displayed in his poems tend to place Dīkṣita on a high pedestal.

Dikṣita' ridicules an irresponsible teacher as saying to the students 'Read, read, time is fleeting, everything will be clear as you read on:-

“पठ्यतां समयोऽस्तीतः व्यक्तमग्रे भविष्यति ।
इति पाठ्यतां ग्रन्थे काठिन्यं कुत्र वर्तते ॥”

20. Rāmabhadra Dīkṣita

Born at the village of Kaṇḍramaṇikkam, in the Tanjavur district of Tamilnadu, Rāmabhadra belonged to a family of learned performers of vedic sacrifices. The Mahratta ruler Sahāji who came to know of Rāmabhadra's erudition, invited him to Tanjavur, showered honours on him and granted him a house and lands in Tiruvisanallur, a village, on the bank of the river Kaveri, about four miles east of Kumbakonam. Dīkṣita was greatly respected by his disciples. He passed away in the first decade of the 18th century. His important poetic composition Patañjalivijaya, in 8 cantos, gives the story of Patañjali and the origin of the Mahābhāṣya of Patañjali. This short lyric, is couched in simple style, with descriptions. Incidentally short sketches on Gaudapādacārya and Ādi-Śaṅkara are included at the end of the poem. The concluding verse of the work refers to Śaṅkara's work and spending his last years at the city of Kañci:-

“गोविन्ददेशिकमुपास्य चिराय भक्त्या
तस्मिंस्थिते निगमसीम्नि विदेहमुक्त्या ।
अद्वैतभाष्यमवकल्प्य दिशो विजित्य
काञ्चीपुरे स्थितिमवाप स शङ्करार्यः ॥”

21 Vedānta Deśika

Venkatanātha, popularly known as Vedānta Deśika, born in the village of Tuppil near Kānci, in 1268 A.D., was a great preceptor, a philosopher, a poet and playwright. For some time he lived at the village of Tiruvahīndrapuram, on the Gadilam, in South Arcot district. Later he moved to Śrīraṅgam. He passed away on the full-moon day of the Kārtika month in 1369 A.D.

Of Deśika's works in Sanskrit about a hundred, as reckoned by scholars, many have been lost. Among those available the Yādavābhyudayam is a long poem narrating the story of Lord Kṛṣṇa, in 21 cantos. Appaya Dīkṣita has written a fine commentary on it. Deśika's 'Hamsasandeśa' is a reflection of Kālidāsa's Meghasandeśa. His Pādukāśahasram, in 1008 verses, in different metres, is a long devotional poem in praise of Śrī Rama's sandals. Deśika has also produced a short didactic piece, 'Subhāṣita', and two prose works, 'Raghu-vīragadyam' and the other on the greatness of Garuḍa.

One of the verses in the Hamsasandeśa (message through a swan) speaks of the possibility of the swan seeing Sītā, (the jewel that originated in the course of ploughing the sacrificial plot that was won by Rāma because of his valour) under a śimśupā tree in Rāvaṇa's garden in Laṅkā:-

मूले तस्याः किमपि सवनक्षेत्रसंस्कारजातं
यत्र क्वापि स्थितमपि सखे त्वासहीनं महिम्ना ।

काले तस्मिन् कथमपि मया वीर्यशुल्केन लब्धं
दृश्यं तत्ते दिनकरकुलद्योततं दिव्यरत्नम् ॥ (II-9)

22. Venkaṭadvarin

Venkaṭadvarin is said to be a disciple of Vedanta Desika. It may be inferred from one of Venkaṭadvarin's works that his ancestors have been patronised by Mahratta rulers of Kārwar. Venkaṭadvarin's 'Yādarāghaviyam', a lyric in 30 verses tells this story of Rama. If read backwards it gives the story of Kṛṣṇa. His 'Lakṣmīsaahasram', in 1000 verses, divided into 25 sections is a long hymn in praise of Lakṣmī the goddess of wealth. That Venkaṭadvarin was a philosopher too is evident from the invocation (first) verse of the Lakṣmīsaahasram.

“यत्प्रकाशात्प्रकाशन्ते देहेन्द्रियमनोधियः ।
सर्वोपाधिविनिर्मुक्तं तमात्मानमुपास्महे ॥”

23. Venkaṭesa

Śrīdhara Venkaṭesa, popularly known as 'Ayyāvāl', lived in Tirviyalur, a village near Kumbakonam, during the latter half of the seventeenth and till the third decade of the next century. He was an erudite scholar and a staunch devotee of Śiva. He has left a large number of devotional hymns. Of these the 'Ākhyāṣaṣṭi' glorifies the name of Lord Śiva. His 'Sāhajendryilāsa', a poem in eight cantos, written in praise of his patron, King Sāhājī of Tanjavur is of high literary excellence.

DRAMA

Drama is termed as 'drśyakāvya' in Sanskrit. It means a poem that can be seen i.e. 'an audio visual representation of situations'. The origin of the dramatic art can be traced to a time much earlier than the date of Bharata's Nāṭyaśāstra since Bharata notes the types of some plays in his work.

1. Bhāsa

Bhāsa is perhaps the earliest of Sanskrit dramatists, of the historical age. Biographical data of Bhāsa is scanty. Bhāsa must have lived in a period prior to Kālidāsa's advent. Poets like Kālidāsa, Bāṇa, Daṇḍin and Jayadeva have paid glowing tributes to the greatness of Bhāsa.

Bhāsa's dramas are 13 in number, collectively known as 'Bhāsanāṭakacakra'. They are 1. Svapna-Vasavadatta, 2. Pratijñāyugandharāyaṇa, 3. Cāru datta, 4. Bālacarita, 5. Pratimanāṭaka, 6. Ūrubhaṅga, 7. Pañcarātra, 8. Dutakavya, 9. Madhyamavyayoga, 10. Karṇabhāra, 11. Dūtaghaṭotkaca, 12. Abhisekanāṭaka and 13. Avimāraka.

Svapnavāsavadatta

Of Bhāsa's thirteen dramas the *Svapnavāsavadatta* takes the pride of place. Its popularity among scholars is great. The play is in six acts telling the story of the separation of Udayana of Kausāmb and his wife Vāsavadatta and their reunion. The play presents the intelligence of a shrewd and diplomatic counsellor and the supreme self-sacrifice of queen for the sake of the good of a ruler and the welfare of the kingdom. One day Udayana, residing in the palace of Padmāvatī, after his marriage with her, suffered from headache. He took rest in the sleeping chamber. Vāsavadatta, the first queen living in the guise of a friend of Padmāvatī in the place, stepped into the chamber to know how Udayana was feeling. Udayana, was all along believing the rumour, (given shape to by the clever minister) that Vāsavadatta had died in a fire accident during the time of his hunting expedition. On seeing Vāsavadatta in the bed chamber, he thought that he was dreaming. The play had its name from this incident,

Bhāsa's fine portrayal of human feelings can be understood from the words of Udayana:

“दुःखं त्यक्तुं बद्धमूलोऽनुरागः

स्मृत्वा स्मृत्वा पाति दुःखं नवत्वम् ।

यात्रा त्वेषा यद्विमुच्येह बाष्पं

प्राप्ताऽऽनृण्या याति बुद्धिः प्रकाशम् ॥” (Act-IV.)

[It is difficult to suppress the grief caused by separation. Repeated thinking of the grief causes fresh

sorrow. The load of grief can be lightened only by weeping and release of tears whereupon peace of mind can be had.]

With a well designed and developed plot, with superb characterisation, with a presentation in simple and polished language, with elements of pathos, sacrifice, tolerance, shrewdness and wonder, the Svapnavāsavadatta highlights the genius and ideals of a great playwright.

Pratijñāyaugandharāyaṇa

Pratijñāyaugandharāyaṇa a play in four Acts, in the nature of a prelude to the Svapnavāsavadatta, is the story of the clever plot of minister Yaugandharāyaṇa, to get his king released from the palace of Pradyota, king of Ujjain who has contrived to take Udayana king of Kauśāmbhī, to his capital so that he may get his daughter married with Udayana. The minister has made a vow (pratijñā) to get Udayana released. The play takes its name from the vow of Yaugandharāyaṇa. The clever devices of a wise minister for avoiding a war in the act of releasing a king speaks of Bhāsa's forethought and resourcefulness.

The Other Dramas

'Cārudatta' deals with the story of Cārudatta and Vasantasena, in four Acts. 'Bālacarita', in five Acts describes the miracles of Kṛṣṇa's boyhood. 'Pratimanāṭaka', based on the Ramayana, is the story of Rama from his banishment upto his return from

the forest to Ayodhyā and the coronation. 'Uru-bhaṅga' treats about the fight between Bhīma and Duryodhana, in which Bhīma kills the latter by breaking his thigh. 'Pañcarātra' tells how Droṇa, the teacher contrived to get half of the kingdom from Duryodhana, for the Pāṇdavas. 'Dūtakāvya', an one act play describes Kṛṣṇa acting as an envoy of the Pāṇdavas at the court of Duryodhana. 'Madhyamavyayoga' portrays the story of how Bhīma rescued a brahmin family from Ghaṭotkaca. 'Kārnabhāra' portrays the story of Indra's trick to take away Karna's armour and his gift of the weapon Śakti to Karna. 'Dūtaghaṭotkaca' is a drama on Ghaṭotkaca being sent to the Kauravas. on a peace mission after the treacherous killing of Abhimanyu by the Kauravas. 'Abhisekanataka' is the story of Rāma, limited to the contents of the Kiskindha, Sundara and Yuddha kaṇḍas of the Rāmayaṇa. 'Avimāraka' relates the story of the wedding of Kuraṅgi, daughter of king Kuntibhoja, with Avimāraka.

2. Bhaṭṭa Nārayaṇa

According to the conjecture of historians and some scholars, Bhaṭṭa Nārayaṇa may at best be said as domiciled in Bengal after his leaving Kanauj and as belonging to the seventh century (A.D.). His great work is the drama, Venīsamhāra, in six acts. The play is based on the Mahābhārata. The play commences with Yudhiṣṭhira, the eldest of the five Pāṇḍava princes deputing Kṛṣṇa, as an envoy to the court of his cousin, Duryodhana (Suyodhana), for getting from him

their due share of the kingdom. It is common knowledge that at the end of the game of dice between Yudhisthira and Śakuni, Draupadī wife of Yudhisthira staked at the last, was dragged by Duscasana, brother of Suyodhana by the hair and humiliated in the royal assembly. Draupadi took upon herself a serious vow that she would not have her locks of hair tied up until the Pāṇḍavas had taken revenge on Suyodhana and his brother.

After killing Duryodhana and his brother, Bhīma ties up the hairlocks of his wife Draupadi with his palms wet with the blood of the two enemies. This action of Bhīma is adopted as the title of the play, which ends with the coronation of Yudhisthira. The dominating sentiment in the play is Vīra (heroism). Scholars regard the play as the topmost of heroic dramas.

3. Bhavabhūti

Popular stories give interesting information about Bhavabhūti but generally the details found in them are conflicting. One view is that he was a contemporary of Kālidāsa while another tells of him as a student of the Mīmamsa scholar, Kumārila Bhaṭṭa. Bhavabhūti might have flourished in the last quarter of the seventh century and the first half of the next, according to the opinion of scholars. A vedic scholar, a philosopher and playwright, he has won the admiration of scholars, who declare him as having outwitted even Kālidāsa. Rājasekhara a great literary critic, characterises Bhavabhūti as

Vālmīki incarnate. Bhavabhūti is the author of three plays, 'Māhavīracarita', 'Mālatīmādhava' and 'Uttarārāmacarita'.

Mahaviracarita

Of Bhavabhūti's dramas, Mahāvīracarita seems to be the earliest. Its plot is based on the Rāmāyana. In seven Acts the whole story of the Mahāvīra, (the great hero), Rāma, is told. Bhavabhūti has developed the story of the Rāmāyana, introducing some new original situations. The play abounds in description of nature, especially in the form of a conversation between Rāma and Sitā during their journey by an aeroplane *puspaka vimanam* from Lankā to Ayodhyā.

Malatimadhava

This drama in ten Acts is of the *Prakarāṇa* type, based on some stories of the author's days. The theme is the love story of Mālatī and Mādhava, daughter and some of two ministers having been close friends from their young age. A problem arises regarding the marriage. Two ladies, classmates of the two ministers, help in the solution of the problem. The crux of the play centres on a planned strategy for having the marriage of Mālatī with Mādhava, in a temple. A side story of the love between Makaranda, Mādhava's comrade with Madayantikā is introduced as part of the strategem.

Uttararamacarita.

Bhavabhūti's Uttarārāmacarita is a master piece. The story in the Uttarakāṇḍa of Vālmīki's Rāmāyana

is presented as a drama in seven Acts. Beginning with Rāma's coronation at Ayodhya, it then proceeds with Sīta being sent to the forest, by Rāma, due to a gossip about Sīta's chastity, with the aid of a clever contrivance, the birth of Lava and Kuśa and Sita being taken care of by Vālmīki etc. Later the two princes singing the story of Rāma written by Vālmīki in Ayodhya is told. The play ends with Sita's return to Ayodhya and her happy reunion with Rāma,

“The note of deep pathos continues throughout the drama till in the end everything is resolved. In this drama we see Bhavabhūti at his best both in character delineation and handling the plot and also in the description of nature.” * Bhavabhūti is a master in the use of the sentiment of karuṇa (pathos) as evinced in the play, Uttararāmacarita. Bhavabhūti's plays have been regarded as perfect models by playwrights of later days. With his melodious and charming language, “he is a master of style and expression and his cleverness in adopting words to sentiment is unsurpassed”. Passages pointing to Bhavabhūti's profound wisdom and understanding of human psychology are abundantly found in Uttararāmacarita.

For instance Bhavabhūti writes:

लौकिकानां हि साध्वनामर्थं वागनुवर्तते ।

ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ (Act-I.)

[Words of the pious refer to things already existing, whereas things come into being (as if running) to substantiate the utterances of ancient sages.]

Kālidāsa

Malavikāgnimitra

Of the three dramas of Kālidāsa, the **Mālavi-kāgnimitra** is said to be the earliest. A drama of five Acts, with a historical background it gives the story of Agnimitra, a prince of Maghāda (of post Mauryan times) and a princess named Mālavikā, disguised as a servant of the queen. The play describes some secret plots and political diplomacy incidentally combined with the love episode of Agnimitra with Mālavikā. Kālidāsa puts in the prince heroism mixed with timidity. The presentation of many characters in the proper perspective and in natural environmental background is admirable. Blending of historical issues with intense erotic emotions heightens the greatness of the play.

Vikramorvaśīya: This drama contains five Acts. It describes the love episode between king Purūravas and the celestial nymph Ūrvasī. This drama is based on ancient mythological works. Purūravas is a hero of renown and a ruler of the lunar dynasty. On meeting Ūrvasī the celestial damsel, the king is charmed by her beauty. Mutual affection crops up. The king takes Ūrvasī as second wife. After the birth of a son, Ūrvasī leaves the king. He is in great distress because of the separation. Then comes the reunion. The renunciation of Purūravas and his wanderings portray an anticlimax. The opening

verse in the drama (called generally as Nāndīśloka) couched in chosen words pregnant with clear sense, points to the spirit of devotion of the author and the nature of his philosophical concepts. The verse reads:—

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसीं

यस्मिन्नीश्वरं इत्यनन्यविषयाः शब्दोऽयमार्थाक्षरः ।

अन्तर्यं च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते

स स्थाणुः स्थिरभक्तियोगसुलभो निःश्लेषसायास्तु नः ॥

Śākuntalam

Kālidāsa's *Abhijñānaśākuntalam* is a world renowned drama in seven Acts. The story of the drama is taken from the episode of Śakuntala and Duṣyanta found in the Mahābhārata epic and probably some details have been taken from the story in the Pāṇḍurājan also. The author has of course made many alterations in the theme found in these sources. This drama is replete with similes, erotic sentiment, description of nature and effulgent characterisation. Besides it displays the poet's vast knowledge of Śāstras. The creation of situations is quite fitting. The admixture of natural and supernatural elements in the presentation of the plot adds to its superiority. The story of Śakuntala is too well known to be related here.

Every bit of conversation, every verse found in the drama breathes with beauty of expression and profound meaning with an apt and proper setting. A few illustrations may be interesting.

In the second Act of the drama, Kālidāsa speaks in the words of Duṣyanta a description of Śakuntala's beauty thus:-

“ चित्रे निवेश्य परिकल्पितसत्त्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

स्त्रीरत्नसृष्टिरपरा प्रति भाति सा मे

धातुविभुत्वमनुचिन्त्य वपुश्च तस्याः ॥” (II-9)

[Here the king says that even as a sculptor combining his varied knowledge of the details of extant beautiful pieces, uses his imagination in producing an extraordinarily beautiful, ‘unsurpassed new sculpture’ Brahma, the creator has created the beautiful Śakuntalā. Śakuntalā is a crest jewel among women. The creator with his vast experience of the creation of myriads of beings of the universe, has drawn out all the beauty of his creations in his creation of Śakuntalā, a maiden of unsurpassed beauty.]

Incidentally by use of the words सत्त्व (satva) and योग, (yoga), the union of the soul and the body, the Brahman and the Jīvan are suggested by Kālidāsa.]

On the eve of her departure to Duṣyanta's palace, Śakuntala asks her foster father Kanva, as to when she can return to the hermitage. Sage Kanva points out to her that an ideal wife should always be with her husband, adding that when she gets old, she and her husband can come and live in the hermitage in peace after entrusting the responsibility of administering the kingdom to their son:-

“भूत्वा चिराय चतुरन्तमहीशपत्नी
दौष्यन्तिमप्रविरथं तनयं निवेश्य ।

भर्ता तदर्पितकुटुम्बभरेण सार्धं

शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥” (IV-19)

And what a wonderful verse is that uttered at the end of the drama, the scene depicting the reunion!

“प्रवर्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतिमहतां महीयसाम् ।

ममापि च क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिरात्मभूः ॥”

[In this final verse there is a grand appeal to rulers to strive for the welfare of their subjects, and to the learned to propagate learning, combined with a prayer to Parameśvara to grant release from rebirth.]

Kālidāsa's Śākuntalam has been translated into many languages. The drama has a universal appeal. Rabindranāth Tagore's article in Bengali, "Śakuntala," its inner meaning has been translated into English and inserted as an introduction to Laurence Binyon's English work, 'Kālidāsa's Śakuntala'. In it Tagore observes:—

“The two peculiar principles of India are the beneficent tie of home life on the one hand and the liberty of the soul, abstracted from the world, on the other. In the world, India is variously connected with many races and many creeds; she cannot reject

any of them. But on the altar of devotion (tapasya) India sits alone. Kālidāsa has shown both in *Śakuntala* and *Kumāra-Sambhava*, that there is a harmony between these two principles”.

Śūdraka

It is the surmise of scholars that Śūdraka might have lived in the first century A.D. Certain biographical details about him can be had from some later works written about him such as *Śūdrakacarita*, *Śūdraka-Katha* and *Vikrantaśūdraka*. Śūdraka, a brahmin was a friend of a prince named Svāti. He narrowly escaped death from the hands of a Buddhist monk. He made an extensive tour to Mathura, Vidiśa and Ujjain. Well versed in Veda he was a devotee of Lord Śiva.

Mrcchakaṭikam

Mrcchakaṭikam is a good play in ten Acts. The theme of the drama is centred on the love story of Cārudatta and a courtesan named Vasantasena, residents of Avanti city. Cārudatta, was a rich brahmin merchant of Ujjain. He was married and he had a son. Because of a misfortune he lost all his property. He loved a rich and beautiful maiden, Vasantasena. Śakara, brother-in-law of the king, was a rival to Cārudatta who hated Sakara. Once Vasantasena visited Cārudatta's house. Rohasena, the little son of Cārudatta who used to play with toys made of gold, was seen weeping as he had to play with a toy-cart made of clay. From this 'clay-cart' the drama got the name Mrcchakaṭika-meaning 'clay-cart', There after cruel, skilled

plotting by śakāra entangled Cārudatta in criminal litigation and he was sentenced to death on charge of murdering Vasantasenā. Luckily a Buddhist monk who had taken care of Vasantasena strangled and thrown in a garden by Śakāra produced her just before the execution of Cārudatta. Thus the mystery of the cruel plot was divulged. Along with the main theme of the drama is interlaid, a minor political episode of a plot to murder a young prince, heir to a kingdom by a treacherous relation. The happy ending of the two episodes, shows that 'all is well that ends well'. Morals are expressed through some of the characters, in the drama as found hereunder:-

“गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा ।

गुणयुक्तो दरिद्रोऽपि नेश्वरैरगुणैः समः ॥”

[Men must always try to possess good qualities. Persons without values but possessing vast riches can never be considered as equals to a poor man endowed with good qualities.] – (IV-22).

The drama is of a human, and urban setting. Quick development of incidents, apt use of colloquial and chaste language befitting the status and culture of the characters and beautiful illustrations assign this drama an important place amongst Sanskrit plays.

Viśākhadatta

The period of Viśākhadatta is also a chronological problem because of the prevalence of diverse

theories about his date. That he flourished in the first half of the fifth century can be regarded as a doubtful guess.

Mudrāraksasa

Viśākhadatta's only available work is the **Mudrāraksasa** a drama in seven Acts. The drama tells how Cāṇakya, the shrewd minister of the Mauryan king, Candragupta wins over Rākṣasa, a former minister, to support Candragupta. Rākṣasa desires to make a rival prince, by name Malayaketu by overthrowing Candragupta. Cāṇakya, using a seal for a permission card, sends a messenger to Rākṣasa, with the pass. With his keen insight and diplomatic skill, Cāṇakya is able to gain the support of Rākṣasa who thwarts Malayaketu. Since the seal (mudra) has been important in making Raksasa discard his enmity, the play gets the name 'Mudra-Raksasa'.

There is no major or important female character worth the name in the play. It has a historical background. It stands unique as a play centred on political strategy, statesmanship and diplomacy. Human values are stressed off and on. Language used is forcible but all the same graceful, with apt and natural type of comparisons.

Malyaketu, the rival prince seeing the ornaments formerly worn by his late father feels sorry and compares the beauty of the face of his dead father decorated with the ornaments, to the moon shining amidst the bright stars after dusk in the Śaradrtu (autumn) season:-

“एतानि तानि तव भूषणवल्लभस्य
 गात्रोचितानि कुलभूषण! भूषणानि ।
 यैः शोभितोऽसि मुखचन्द्रकृतावभासो
 नक्षत्रवानिव शरत्समयप्रदोषः ॥”

(V-16)

Harṣavardhana

An emperor, a pious person, a poet, a playwright, all combined in one was Harṣavardhana who ruled over the major part of North India, for nearly four decades from 606 A.D., with his capital at Kanouj at first and later at Thanesvar.

Harsa wrote three dramas, Ratnāvalī, Priyadarśikā and Nāgānanda.

Ratnāvalī

Ratnāvalī is of the Nāṭikā type of plays. The story of the drama is on the model of Bhāsa's Pratijñā-Yaugandharāyaṇa and Svapnavāsavadatta. The drama is in four Acts. The theme is the secret love of Udayana, king of Kauśāmbī, with a princess, Sāgarikā, (her real name is Ratnāvalī.) At last Udayana marries Ratnāvalī.

Harṣa describes nature in the spring season in a beautiful verse. King Udayana looks all round the pleasure garden. He describes that the trees shine as if having drunk the honey of spring, they act as men who have drunk; the tender leaves of light red colour shining with the colour of copper show that the trees have drunk, the droning sound

of the humming bees is not clear; the southern winds blow on the branches of these trees and the shaking of the branches is like a drunken man's shaking his arms and being unsteady. The verse is as follows:-

“उद्यद्विद्रमकान्तिभिः किसलयैस्ताम्रां त्विषां विभ्रतो

भृङ्गालीविरुतैः कलैरविशदव्याहोरलीलाभृतः ।

घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहुः

भान्ति प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः ॥”

(1 - 17)

Priyadarśikā

A drama of four Acts, the Priyadarśikā is almost like Ratnāvalī in its theme and its technique. In this play also the hero is Udayana who is said to be the king of the Vatsas. Priyadarśikā, the heroine after whose name the play has its name, is the daughter of a king called Dhṛṭavarman. The story of Udayana's marriage with Priyadarśikā, at the end of a series of hurdles, is told in the drama. The elements of suspense, accident, shock and rivalry and human attitudes of sympathy, tricks and sorrow are found intertwined in the play.

Nāgānandam

Nāgānandam is the best of Harsa's three dramas. The source of the plot is to be traced in the Brhat-katha of Guṇāḍhya. The hero of the play is Jīmūtavāhana a Bodhisatva, and a Vidyādhara prince. This is in five Acts. The story of the play begins with Jīmūtavāhana finding a suitable site for a hermitage for the residence of his old parents.

Proceeding along the route of a song heard by him, the prince arriving at the temple of Gauri, overhears a conversation between Malayavati, a Siddha princess and her maid-servant. The princess is telling about her dream that the future Vidyadhara King will become her husband because of Gauri's grace. Jimutavahana appears before Malayavati. The two fall in love with each other. In the second Act the gandharve marriage between the two is over. In the third Act the hero learns of the seizure of his kingdom by Matanga. The fourth Act displays the supreme sacrifice of Jimutavāhana by becoming a prey to Garuḍa in the place of the serpent Saṅkacūda. In the last Act, Saṅkacūda, the hero's parents and his wife go to the presence of Garuḍa seated on a hill nearby with Jimutavāhana's body lain in front. Jimutavāhana urges Garuḍa to eat him to satisfy his hunger. Garuḍa admires his courage. The ashamed Garuḍa resolves to put an end to himself. Jimutavāhana dissuades Garuḍa from doing so. Seeing the hero nearing death, Garuḍa quickly flies to heaven and sends down a shower of nectar on the spot. Meanwhile Malayavati's patron goddess, Gauri appears on the scene and sprinkles water on Jimutavāhana's body. He emerges unhurt, in his former form and beauty. The shower of ambrosia from above brings back to life the skeletons of all the serpents (nagas) in heaps near the hillock, those killed by Garuḍa till then. They all rejoice. Because of the joy of the nagas, the play is entitled 'Nāgānandam'. Jimutavāhana is crowned as king of the Vidyādhara.

Scholars view that the drama has been written by Harsavardhana for being staged at a festival in

honour of Indra. A fine blend of the supernatural element with popular and natural ideas, of Buddhistic principles and Hindu ideals and of principles common to both, renders the play to be a proper and true picture of the times. The exalted sentiment of Dayāvīra—a mixture of sympathy and valour—is dominant in the drama with the erotic sentiment running as a subsidiary parallel. Scholars note all the nine rasas (sentiments) as used in the play. Stress on human values is made off and on. The virtue of helping others in trouble even at the cost of one's life is brought out by Jīmūtavāhana's words to Garuda, asking the latter to eat him in the place of the snake:-

संरक्षता पन्नगमद्य पुण्यं

मयार्जितं यत् स्वशरीरदानात् ।

भवे भवे तेन ममैवमेव

भूयात् परार्थः खलु देहलाभः ॥

(Act -V-25.).

The greatness of ahimsa (non-hurting) and kindness to all beings is praised in unambiguous terms, in the words of Jīmūtavāhana to Garuda, with a touching appeal to grant immunity from fear to all beings and also indicating that the sin got by the slaughter of living beings may cease to be of effect even as a handful of salt dropped in a deep, large pool of water:-

नित्यं प्राणातिपातात्प्रतिविरम कुरु प्राक्कृते चानुतापं

यत्नात्पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।

मग्नं येनात्र नैनः फलति परिमितप्राणिहिंसात्तमेतत्
दुर्गाधापारवारेलवणफलमिव क्षिप्तमन्तर्हृदस्य ॥

(Act-V-25.).

Rājasekhara

Rājasekhara, according to some authorities was born in 884 A.D. and lived till 959 A.D. It is said that he was the preceptor of a Rajaput King Mahendrapāla and that the king's son Mahīpāla was the patron of Rājasekhara.

Rajasekhara has written many dramas of which four only are available. His **Bālarāmāyaṇam**, a drama, in 10 Acts, recounts the story of the Ramayana, of course with many deviations. Another is **Viddhasālabbhanjikā**, of the natika type. A third work of which only two Acts are available is **Bālabbhāratam**, also known as 'Pracandapāṇḍavam'. This drama gives the story of the Pāṇḍavas from the marriage of Draupadi upto their leaving for the forest after the game of dice. Rajasekhara's **Karpūramanjarī** is a drama in four Acts narrating the love story of King Candrapāla with the princess of Kuntala and its culmination is in their marriage.

That God Vināyaka was pleased to serve as Vyāsa's scribe for the sage's writing the Mahābhārata is referred to in Rājasekhara's **Bālarāmāyaṇa** in which Vyāsa is a character and Vyasa's teacher is Vālmīki. Vyasa tells Vālmīki about his scribe:-

“विनायको यः शिवयोः प्रपत्न-
 मर्धं पुमानर्धमिभश्च देवः ।
 स वर्तते भारतसंहितायां
 वृत्तस्तपोभिर्मम लेखकोऽत्र ॥”

(Balabharatam - I - 20.)

Jayadeva

Jayadeva the dramatist, traditionally identified with Paksadhara Misra, the great logician, is different from the devotional poet Jayadeva (author of Gitagovindam) though both are contemporaries. This Jayadeva is the author of a fine play, in seven Acts, known as ‘Prasannaraghava’ a dramatic presentation of the story of Rama with many new elements of attraction and changes in the original theme. For instance the presence of Bana and Ravana (demon kings) is introduced as suitors in the svayamvara of Sita, and they are made objects of ridicule. The drama ends with the coronation of Sri Rama.

Murari

Murari is accepted as a great scholar by later scholars such as Bhattoji Diksita and Narayana Bhatta. His ‘Anargharaghava’ is a drama in seven Acts. It is a play based on the story of Rama. The author’s knowledge of sastras finds place in the drama. The language used through the characters of the play is beautiful and simple.

Vedanta Desika

Preceptor and poet, Vedanta, Desika has written a drama named ‘Sankalpasuryodayam’. This is an

allegorical play, with abstract entities like faith, modesty, virtue etc., picked up as characters. It is on the model of Kṛṣṇamiśra's Prabodha-Candrodayam. The drama establishes the important doctrines of the Viśiṣṭādvaita discipline of Sri Rāmānujācārya

Rāmabhadra Dīkṣita

Rāmabhadra, though only two dramas of his are known, seems to be a seasoned playwright with a skill in construction and development of the plot. His (Jānakīpariṇaya) is a comedy of errors. Though the base of the plot is the Rāmāyaṇa, alterations in matter and characters have been made. "Two sets of characters are brought to action, the one genuine and the other disguised, so that a confusion arises among themselves when they meet each other". A sub plot (in the nature of a mini drama) is introduced in the court of Rāvaṇa. With beautiful style, perfect imagination and appealing language the play occupies a remarkable place in dramatic literature. Rāmabhadra Dīkṣita's another drama is 'Śṛṅgāratilakabhāna'.

Mahendra Varman

Mahendra Varman the Pallava ruler, with his capital at Kañci (of 7th century A. D.) has written a short comic play of the Prahāsana type. Prahāsana plays have been written to cater to the taste of the common mass. They have been enacted generally during festivals. Mahendra's Mattavilāsaprahāsana is adjudged as the best of the prahāsana plays. The

subject matter of the play begins with a member of a monastery and his lady love, both fully drunk. The monk loses the skull used by him as a begging bowl. There arises a suspicion that a Buddhist monk has stolen it. The matter is referred to a good and sober Śaiva monk who directs the disputants to go to the king's court. Meanwhile the appearance of a mad man with the skull (in his hand) which he has nabbed from a street dog solves the problem. Prākṛt is used freely in the play. The plot, set to suit the common people of the times, and the humour in the speeches of the characters provoking laughter, make a special impact on the reader's mind.

23. Śaktibhadra

Śaktibhadra of Kerala (9th century A. D.) regarded as a disciple of Śaṅkarācārya, is the author of a very popular drama called *Āścaryacūdāmaṇi*. The story goes that Śaktibhadra after finishing the drama, read it to Śaṅkara. With no oral appreciation forthcoming from his master, the young playwright threw the manuscript into fire. Later on knowing the fate of the play, Śaṅkara reproduced the drama from his memory and the pupil wrote it down. The drama begins with Rāvaṇa's carrying away Sītā from the hermitage and ends with the return of Rāma and Sītā to Ayodhyā.



HISTORICAL TALES, STORIES AND FABLES

(A) Historical Tales

1. *Rajatarāṅgiṇī*, decidedly the greatest of historical tales in Sanskrit, was written by Kalhaṇa son of Campaka, a senior officer under King Harsa of Kashmir (1089 to 1101 A.D.). Kalhaṇa was born in the first decade of the eleventh century. He was a devotee of Śiva. According to his own words he took much pains to gather material for his tale. Kashmir was a rich and highly developed kingdom before Kalhaṇa's times.

Rājatarāṅgiṇī, the fruit of the labour of some years, was finished in 1149-1150 A.D. The tale is divided into eight books. It is in the nature of a long epic poem. The name '*Rajatarāṅgiṇī*' means 'waves of kings'. It is a chronicle of the rulers of Kashmir in verses. It is a consecutive narrative. In the early part, the story of some mythological kings is given. Later the history of many kings of different dynasties is set forth in detail. Some of the prominent kings mentioned are Harṣa, Meghavahana, Lalitaditya, Jayapida, and Avantivarman. It is striking to note the name of a king, Jāluka, son of

Asoka, the Mauryan Emperor. It needs mention that Cunningham a historian of recent times refers to Jāluka, as a son of Asoka, and as a Hindu ruler of Kashmir and as one who was responsible in constructing a temple in honour of Śāṅkarācārya, the great Advaita philosopher, on a hill, near his capital in Kashmir. The hill in Kashmir, with the temple is called 'Sankaracarya Hill', till this day. The language of the tale is simple. The style is rich and flowing. The use of figures of speech is apt. There are profuse details even about those who ruled for a few months. It is a history cum kavya. Morals are hinted upon incidentally.

Says Kalhana 'One who hatches a plot (against another) is sure to perish by the same, even as smoke sent up by fire to burn eyes of others when it turns into a cloud, puts out the fire, when the cloud rains':-

“यो यां जत्तापकरणाय सृजेत्युपायं
तेनैव तस्य नियमेन भवेद्विनाशः ।

धूमं प्रशान्ति नयनान्ध्यकरं यमग्नि-
भूत्वाम्बुदः स शमयेत् सलिलैस्तमेवं ॥”

Kalhana, as he himself says, has used the Nilamatapurana and about eleven other collections of stories about kings. He has taken pains to check the correctness of the information gained from these sources and the dates by making a thorough examination of inscriptions, copper plate, grants etc.

Kalhana designed the Rajataranginī as a grand epic poem and not as a mere manual of history.

The dominating sentiment in the work is śānta (peace). Among the other works of Kalhana, his hymn on Ardhanārīśvara and his historical poem, 'Jayasimhābhyudaya', a sketch of his patron king, Jayasinha of Kashmir, are worthy of mention.

2. Vikramāṅkadevacarita

Bilhana was a great poet and a good writer of stories. He lived in his middle age as a court poet of Vikramāditya, also known as Tribhuvanamalla (1076 to 1127 A.D.), a Chalukyan king of Kalyan. The king held Bilhana in great esteem and presented him with an elephant and a parasol. The Vikramāṅkadevacarita, intended by Bilhana mainly to present the greatness of his patron king, is given a historical touch. The narrative is in verse, and has eighteen cantos. The history begins with mythological kings, the origin of the dynasty being given as of rulers at Ayodhyā. The most important of the kings mentioned in the work is Vikramāditya after whose name the historical kāvya takes its name.

Though the historical details in the work are regarded by scholars as defective, the work is a high ranking poem. Many sentiments such as mirth, pathos, valour etc. are introduced. Language used is effective and simple. The style is elegant, natural and flowing. As an illustration of Bilhana's perfect expression of thought and beauty of style, the words put by the poet into the mouth of king Āhavamalla on his determination to get out of worldly life may be read:-

“जानामि करिकर्णान्तचञ्चलं हतजीवितं
 मम नान्यत्र विश्वासः पार्वतीजीवितेश्वरात् ।
 उत्सङ्गे तुङ्गभद्रायास्तदेष शिवचिन्तया
 वाञ्छाम्यहं निराकर्तुं देहग्राहविडम्बनम् ॥”

[I know that my life, quivering as the tip of the ear of an elephant, has passed off. My only hope is in the Lord of Pārvatī (Śiva). I like to cast off the illusion of human life in the Tuṅgabhadra with my heart thinking of Śiva.]

3. Kappaṇābhyudaya

Kappaṇābhyudaya is a historical poem by Śivasvāmin, a Kashmirian poet of the ninth century A.D. The theme of the work is taken from Buddhist stories. The story is about the victory of a king called Kappaṇa over an enemy king, his exploits and his conversion to Buddhism at the end. The work abounds in description of nature, the seasons, mountains, sports, night etc.

(B) Stories

In the realm of Sanskrit literature one can find a large mine of stories. Stories in Sanskrit are there from very early times. In the Vedas and the Upaniṣads a number of interesting and instructive stories are narrated.

1. Br̥hatkathā

Br̥hatkathā, a treasure house of stories, was compiled originally by Guṇādhya. There are some interesting legends about the origin of the Br̥hat

Kathā. It needs be said that the Br̥hatkathā happened to be the earliest book of stories of the historical age. It is said that the original work was written in Piśāci language, because the author had vowed in the course of a wager to write only in that language. A version of Guṇāḍhya's life story gives the place of his birth as Pratiṣṭhāna (modern Paitan) on the bank of the Godāvarī river, in Mahārāṣṭra.

It is said that Guṇāḍhya burnt his stories in disgust on his work having been unrecognised by a Śatavahana ruler and that the king realising his folly redeemed a small part of the original of seven lakhs of verses. Happily three grand edifices has been constructed by three architects of later centuries using the shattered remains of Guṇāḍhya's work.

2. Br̥hatkātha-śloka-saṅgraha

Buddhasvāmin, who had access to the saved fragment of Guṇāḍhya's work abridged the original and produced a new recension in verses, with the name Br̥hatkathā-śloka-Saṅgraha. But even this could not be had in full. The available portion consists of 28 cantos with 4539 verses in all, (as per Dr. Keith).

3. Br̥hatkathā-Mañjarī

Kṣemendra, a versatile scholar of Kashmir, of the 11th century, has written the Br̥hatkathā-mañjarī. In the main the stories of Guṇāḍhyā are retold in the scholar's own way, of course with some additions from other sources. Interesting

descriptions are included to relieve the drudgery of continuous narration. The work is in 18 sections called 'lambakas.' Kṣemendra has also written two other story books the 'Rāmāyaṇamañjarī' and the 'Bhāratamañjarī', abridged versions of the two great epics. These two long poems are of considerable literary merit.

4. Kathāsaritsāgara

Somadeva was a scholar of Kashmir. He belonged to a period later than that of Ksemendra. It is said that he narrated his stories, after writing them, in order to bring peace of mind to an agitated queen of Jalandhara, (modern Jullunder in Punjab). Somadeva lived during the major part of the eleventh century. The name of Somadeva's collection of stories is 'Kathasaritsagara', - the ocean of rivers of stories ocean. The work contains eighteen books. The majority of stories are based on the Brhatkatha. Superstitions, sorcery, marvels etc., obtaining in Kashmir are found included in the narration. The beauty of the work rests on the alluring mode of presentation, and on its appealing, graceful and simple style. The work contains about 21,000 verses, Belief in dictums of old, and in righteous principles is brought out in apt contexts with suitable comparisons. The author introduces a verse describing human hopes as being high or low according to circumstances caused by fate. This idea is compared to trees on the verge of the sea being rocked, as if in wonder, by strong winds and to the ebb and flow of the waves of the sea.

“अहो वायुरपूर्वोऽयं इत्याश्चर्यवशादिव

व्यावृणन्ते स्म जलधेस्तटेषु वनराजयः ।

व्यत्यस्ताश्च मुहुर्वातादधरोत्तरतां ययुः
वारिधेर्वारिनिचया भावाः कालक्रमादिव ॥”

The importance of doing good to others in need of help is expressed in one of the stories, when a Gandharva lifts a prince having fallen into a well and thereby saves him from death. This kind act of the Gandharva is spoken of as that of a noble soul and compared to trees on the road giving shade and breeze to passers by. Further, but for such noble souls the world will be only a decayed forest. The pertinent verse reads:-

“परार्थफलजन्मानो न स्युर्मर्गैर्द्रुमा इव ।
तपच्छिदो महान्तश्चेज्जीर्णारिण्यं जगद्भवेत् ॥”

5. Vetālapañcavimsati

The authorship of a collection of twenty - five interesting stories, under the title ‘Vetalapancavimsati’ is attributed to a great scholar by name Vetala Bhatta, one of the nine gems who adorned the court of Candragupta Vikramaditya (380-415 A.D.) The tales were narrated to a king by a vetala, an evil spirit. The king promised to bring down a dead body hanging down from a tree in a cremation ground, to an ascetic who used to present the king with a fruit containing a gem, every year, on a particular day, At the burial ground the king became afraid when he found out that an evil spirit had got into the corpse. The king persisted in his effort. Then the spirit told a story ending it in a question framed as answer to a riddle. The king solved the riddle. The possessed dead body got up to its place.

This was repeatedly done twenty-five times. At the end of the narration of the last story, the dead body fell down from the tree with renewed life. On knowing the bad intention of the ascetic to kill him, the king cut off his head. Śivadāsa of later times has edited the tales which are also included in Kṣemendra's and Somadeva's collections and which have been translated into many languages.

6. Avantisundarīkathā

Daṇḍin, poet, prose-writer and literary critic, of Kāñcī, belonging to the seventh century, is the author of a story book called Avantisundarīkathā (story of the Beauty of Avantī), in excellent prose and written on the model of the Br̥hatkathā. The stories do not vary much from the author's prose romance, the Daśakumarācarita. As a piece of literary art Avantisundarīkathā is superb.

7. Simhāsanadvātrimśika

The origin of the thirty-two stories, collectively known as 'Simhāsanadvātrimśika' is traced to a throne of the great Gupta Emperor, Vikramāditya buried under the earth in a meadow near Ujjain. Once a boy grazing his sheep in the meadow happened to sit on the slightly elevated spot below which the throne had been buried long ago. Passers by noticed the boy speaking words of wisdom as if he were a great scholar. On hearing about this, King Bhoja got interested in knowing the fact. Bhoja ordered to dig out the earth under the mound. A grand throne with a flight of thirty-two steps, with a statue of a young lady on the edge of each step,

was sighted. The throne was carried to the palace. King Bhoja, desired to sit on it. He placed his foot on the first step; the statue on it began the narration of a story about Emperor Vikramaditya and flew off after the narration was over. The stories so told by each of the 32 statues as Bhoja ascended step by step, and the flying off, after the end of each story, have been recorded in the collection.

Some versions of the work indicate the authorship of the stories as of Vararuci. The stories are in prose of a good style, with some moral maxims in verses at the beginning and at the end.

8. Śukasaptati

Śukasaptati is a bunch of seventy narrations written by Cintāmaṇi Bhaṭṭa. The story goes that the stories were related by a parrot (really a demi-celestial), to a young lady, with the purpose of saving her from taking to the wrong path, during the long absence of her husband from home. The stories are said to have been narrated by the parrot to the lady throughout the night everyday, till her husband's return. Apart from Cintāmaṇi Bhaṭṭa's compilation, scholars discern two other recensions of the stories with slight modifications.

9. Other Story Books

Of the other numerous stories, 'Vīracaritra' by Ananta, in 30 chapters, 'Vikramodaya' in verse form and of unknown authorship, Śivadāsa's 'Kathāraṇava', consisting thirty-five stories and his 'Śālivāhanakathā', in eighteen sections, a collection

of forty-four stories called 'Puruṣaparīkṣa' by Viḍyāpati, 'Prabandhacintāmaṇi' of Meruṭuṅga, 'Prabandhakośa' by Rājasekhara and 'Bhojaprabandha', of Ballāladeva of Vārānaśi, in 328 verses are known to be valuable.

(C) Fables

While historical tales and stories centre upon episodes of rulers, of heroes, etc., fables are mere creations of the imagination. Fables include sub-human characters such as animals and birds.

Pañcatantra

The collection of five books of fables with the title Pañcatantra contains didactic fables, each with a definite principle as its background. The base original text written by Visnusaṁman is said to have been lost. It was written by him to instruct the princes, entrusted to his care, in general knowledge, in rules of righteousness and statecraft, in a short time. The five main subjects dealt with in the book are of a political nature. They are:- 1. Causing a split in allied enemy ranks, 2. Securing allies, 3. War and peace, 4. Losing of what has been gained and 5. Action without forethought.

The earliest recension of Pañcatantra is said to be of the sixth century. Pancatantra has been translated into many languages of the world. It is in simple prose, written in simple language coupled with an artistic style.

SANSKRIT PROSE

In Sanskrit literature, the major portion is in the form of poetry. Even the majority of works, on sciences (Sāstrās) and fine arts, are in the form of poetry. Among authors of prose works, Bāṇa, Subandhu and Daṇḍin stand prominent. The earliest specimens of prose are seen in the Yajurveda.

Bāṇa's Harṣacarita

Bāṇa was equal in greatness as a writer of prose and of poetry. He must have lived in the last quarter of the 6th century and in the first half of the 7th century A.D. He was a native of Pṛthūkūṭa, on the bank of the river Śonābhadrā (Sone). He lost his parents even when he was a boy. In his youth he made a tour, planned to cover the entire country. But he ended the tour abruptly and returned home. Later he was invited by king Harṣavardhana to his court.

Bāṇa wrote two works in prose. His Harṣacarita is a tale with a historical background. The regular narrative starts with a description of the city of Tanesvar, the capital of Harṣa. Passing on with short sketches of some rulers, an account of Prabhākaravardhana, father of Harṣa is narrated. Later, sketches of Rājyavardhana, Harṣa, the two sons, and Rājyāśrī, the daughter of Prabhākara are found.

After the murder of Rājyaśrī's husband, her having been imprisoned by the king of Mālwa, the death of Rājyavardhana caused by a Gauda king, the escape of Rājyaśrī from prison and her decision to die by entering into a burning pyre are given in detail. Harṣa finds his sister just about to end her life and recovers her. The narration ends here. The work has been left incomplete by Bāna. Though the title of the work indicates the narration of the history of Harṣa, the historical facts are scanty. It is at best a story connected with Harṣa in a simple manner.

Kādambarī

Bāna's Kādambarī is a romantic tale in prose, considered as Bāna's magnum opus. The story of Kādambarī is too well known and too long to be recounted. In brief it narrates the love episode of Candrāpīda, prince of Ujjain and Kādambarī, a Gandharva princess. The story of Puṇḍarīka, son of a sage and Mahāśveta, in love with each other, is interlinked with the main story of Kādambarī. Mahāśveta happens to be the friend of princess Kādambarī. The narrative ends happily with the marriage of Candrāpīda with Kādambarī and Pundarīka with Mahāśveta.

Bāna wrote only the first part of the work. His son Bhūsaṇa completed it. Mixing of supernatural elements with the common place, length of the work, introduction of diverse characters and many different situations, complicated construction of the theme and pretty long sentences, render it difficult for a reader of average abilities to have a

comprehensive gist of this fine romantic, tale. As such a later poet has abridged the work in his 'Kādambarī Kathāsāra'.

All the same Bāṇa is a master of sanskrit prose. Great poets and critics have praised the 'Kādambarī'. Endowed with fine literary beauty it makes the reader forget himself and lose himself in a poetic trance. It has been justly said that any one who tastes the nectar like sweetness of the work, will have no liking for food; ("कादम्बरीरसज्ञानं आहारोऽपि न रोचते ।") "The most famous writer of a poem in prose in Sanskrit is Bāṇa".

Apart from the beauty of most of the prose passages, the verses used rarely and fittingly is meaningful and set in figurative language. For instance he praises preceptor Bharvu in a verse in hyperbole:—

“नमामि भवोश्चरणाम्बुजद्वयं सशेखरैर्मोखरिभिः कृतार्चनम् ।
समस्तसामन्तकिरीटवेदिका विटङ्कपीठोल्लुठिततारुणाङ्गुली ॥”

[I bow to the two lotuslike feet of Bharvu who is worshipped by the Maukhari Kings with their crowns off their heads and held in their hands, the toes on their feet shining red as they climbed upon the steps formed of the crowns of the vassals of the kingdom.]

Dandīn's Daśakumāracarita

‘Dandīn is the author of three greatly famous works’—(‘तयो दण्डिप्रवन्धाश्च त्रिषु लोकेषु विश्रुताः ।’). Of the three Daśakumāracarita is a story in prose. The work is said to be an abridgement of his another work

the 'Avantisundarīkathā'. The *Daśakumāracarita* has two parts called *Pūrvapīthikā* and *Uttarapīthikā* with thirteen chapters on the whole.

The subject matter of the work is the story of ten young men, princes and sons of ministers, and their adventures. The narration begins with *Rājahansa*, king of *Pāṭaliputra*. During a war with the king of *Mālwa*, the queen of *Pāṭaliputra* is sent to a forest near the *Vindhya* mountains for the purpose of safety. *Rājahansa* is sorely wounded in the battle and fell unconscious in his chariot which is drawn by the horses to the same forest where the queen is residing unknown to others. The horses stop very near the Queen's residence. Meanwhile the queen gets news of the king having been lost. She decides to end her life and utters her last prayers. By then the king having regained his senses, hearing his wife's words and recognising her voice, rushes towards the spot. The two get reunited. In course of time she gives birth to a son. He is named *Rājavāhana*. The King's ministers too have sons. Five more princes are brought before the king making a total of ten including the princes. By an accident *Rājahansa* is taken to the underworld.

The ten young aristocrats are out in search for the king and get separated. As per an agreed plan to meet at *Ujjain*, after a series of adventures, the princes reach *Ujjain* and relate their adventures.

Characters of different grades of society of the times are introduced in the story,—characters with generosity, sincerity and faithfulness. The presentation is excellent and full with humour. The lang-

uage is pruned to suit the situation. In fine it is a story written by a poet of great imagination and erudition. "Such a romance (Daśakumāra Carita), was accepted as a great work of art and such a romance came down through ages as a masterpiece when a large number of literary works were stopped within the sieve that filtered the literary specimens".

Subandhu's Vāsavadatta

The period of Subandhu is not correctly known. It is said that he lived some decades after Bāṇa. His only known work is the tale in prose called Vāsavadatta.

One night, Kandarpaketu, son of king Cintāmaṇi, sees in a dream, a handsome girl and falls in love with the imaginary girl. He goes in search of the girl with his friend Makaranda. During the course of the journey they rest under a tree near the Vindhya mountain. He hears the conversation between a male bird and its mate about princess Vāsavadattā in love with a youth seen by her in a dream, and her having sent her trusted servant maid in search of the youth. The prince and Vasavadatta meet at Pataliputra. Vasavadatta's father, in the meantime, decides to give his daughter in marriage to a semi-celestial prince. Kandarpaketu swiftly elopes with Vasavadatta on a magical horse towards the Vindhya mountains, where the two sleep. The princess goes out to gather some fruits. She is closely followed by two hunters followed by their bands of followers. The hunters quarrel and both fall down dead. On missing the princess, Kandarpaketu

wanders aimlessly with a determination to put an end to his life. A voice from the sky deters him saying that he will soon be reunited with his wife. He reaches the hermitage of a sage who has cursed Vasavadatta to become a statue, on her taking refuge there to escape from the hunters. Accidentally the prince touches the statue. The statue turns into living Vasavadatta. Then Kandarpaketu and Vasavadatta lead a happy life in the former's palace.

The creation of two like situations, and mixture of superhuman elements and incidents at the opportune moment, and giving a happy turn to the events tend to make the plot interesting. Description of nature, mountains and rivers and Subandhu's skilled use of his knowledge fill up the gaps. The author seems to be fond of using words of double meaning, figurative language, puns etc.



MANTRA ŚĀSTRA, ĀGAMAS AND TANTRAS

1. Mantraśāstras

Mantraśāstra is closely connected with Agama and Tantra. The word 'Mantra' is derived from the root मन् - to think. Hence Mantra is thought-based expression. It is productive of temporal and spiritual benefits. In its higher plane it may cause even eternal bliss. Every mantra consists of akṣaras (letters) arranged in a particular order with a definite sequence of sound with a chandas etc. Mantra Sastrās also give ways for drawing yantras, (diagrammatic representations) connected with mantras for purposes of external worship of deities. The Atharvaveda is regarded as the source of all Mantra texts. There are a good number of Mantra treatises.

Perhaps the earliest codified Mantraśāstra text is the 'Prapañcaśāra' of Bhagavatpāda Śaṅkara'. **Saradātilakam** is an exhaustive work in 25 chapters, on diverse spells devoted to Devi, Ganapati, Surya, Viṣṇu, Śiva, Nṛsiṃha etc. The author of the work is Lakṣmānadeśikendra. Rāghava Bhaṭṭa, of Vārāṇasī has written a commentary on this work by name 'Padārthadarśa' in 1497. A.D. It can be learnt from this commentary that **Śaradātilakam** prescribes the requisite qualities for one who desires to spell a mantra viz., ahimsa, truth, non-stealing,

celibacy, compassion, straightforwardness, patience, courage with eagerness, limited, pure food and cleanliness:—

“अहिंसा सत्यमस्तेयं ब्रह्मचर्यं कृपामर्जवम् ।

क्षमाधृतिर्मिताहारः शौचं चेति यमा दश ॥ ”

(ch. 25-7.)

Mantramahodadhi by Mahīdhara, written in 1588 A.D., along with a gloss, called ‘Naukā’ by the author himself, has 25 long chapters along with an appendix containing details for drawing Yantras, for typical mantras and deities. ‘Tantrasārasaṅgraha’, probably of the 16th century, by Nārāyaṇa of Śivapuram (Kerala), in verse form, apart from giving details of many mantras, deals also with bites of poisonous creatures, such as diverse kinds of snakes and their cure by means of medicinal herbs and spells.

Widely popular and extensively followed is **Prapañcasāra-sārasaṅgraha** by an ascetic named Gīrvāṇendra Sarasvatī. According to the author, the work is the condensed gist of Śaṅkarācārya’s **Prapañcasāra**. Gīrvāṇendra must have flourished in the first half of the 17th century as the poet Nīlakaṇṭha Dīkṣita is cited to have been his student. This work of an encyclopaedic nature, is a magnum opus on Mantraśāstra, containing mantras and details for drawing yantras pertaining to a very large number of deities.

Gaudapādācārya’s ‘Subhagodaya Stuti’ is considered as a mantra treatise. Ānandalaharī (the

first 41 verses of Saundaryalaharī) of Śankarācārya is also regarded as a mantra text.

2. Āgama and Tantra- (General)

Reputed scholars regard Nigama and Āgama as the two pillars of Hindu religion, philosophy and culture. By 'Nigama' the Veda is meant. Āgama and Tantra are closely allied to the Veda. The large number of Āgama, Tantra and Mantra Śāstra texts generally deal with the worship of deities, the construction of temples, the making of deities, the daily routine of worship, festivals in temples, repair and consecration of temples, drawing of yantras, etc. That these texts have their base in the Veda is clearly indicated in many of them. For instance the Gautama Tantra indicates that the bīja (seed) for the mantra (spell 'Klim' is found in the Vedic hymn of Purusaṣukta. The Goplatāpini Upanisad corroborates this in the following passage:-

“तदिहाकाशादापो जलात् पृथिवी ततोऽग्निर्विन्दोरिन्दुः
तत्सम्पातादर्क इति क्लींकारादसृजम् ।”

The Gautamīya Tantra further says that the universe has been created from the mantra syllable 'Klīm' according to the Upaniṣad:-

“क्लींकारादसृजद्विश्वमिति प्राह श्रुतेः शिरः”

(ch II-15)

The Kālīkā Kulārṇava Tantra, even at the outset states that Devī has spoken thus in the Atharva-samhitā :- “अथात अथर्ववेदशाखिनी देवी ।” Kallūka Bhaṭṭa, the celebrated commentator of Manusmṛti

defines the word 'tantra' as 'Śruti' i.e. Veda. It may be said that Āgama, Tantra and Mantra are closely related with particular religious and philosophical disciplines. In the Rudrayāmala the word Āgama is defined as:-

“ आगतः शिववक्त्राब्जाद्गतं तु गिरिजाश्रुतौ ।*
तदागम इति प्रोक्तं शास्त्रं परमपावनम् ॥ ”

[The sacred text that emanated from Śiva's mouth and got into Pārvatī's ears is Āgama.]

Tantra is defined as 'that which gives a lot of attainments with meaningful practices and spells and that which affords emancipation (Kālikāgama).

“ तनोति विपुलानर्थान् तन्त्रमन्त्रसमन्वितान् ।
त्राणं च कुरुते यस्मात्तन्त्रमित्यभिधीयते ॥ ”

(Kālikāgama)

Prof. Sesharaja Sarma of Vārṇāśī, in his introduction to the Gautamīya Tantra (1977) says that the special science 'which teaches the worship of gods is Tantra.' The Vedas enjoin the performance of sacrifices, of other spiritual duties, of Upasana and the means of attaining knowledge of the self (atman). The tantras give details of the Sādhana (practice) of Upāsana.

The contents of an Āgama or tantra work are enumerated as seven, viz. Sṛṣṭi (creation), pralaya

*Different readings are found in other editions without change in meaning.

1. Āgama and 'Tantra' are used as synonyms in many works.

(deluge), ārādhana (worship of gods), sādhanā (practice), puraścarya (process), ṣaṭkarmaśadhana (sixfold performance), and dhyānā (meditation). Most of the Āgama and tantra texts are in the form of dialogues between Śiva and Pārvaṭī, or Viṣṇu and Lakṣmi, or between a pair of celestials or as between two sages of yore.

Āgamas and tantras can be broadly classified into six main types - Śaiva, Śākta, Vaiṣṇava, Gāṇāpatya, Saura and Kaumara. These deal with the practices, processes, mantras and rituals regarding worship of deities, Śiva, Devī (śakti), Viṣṇu, Gaṇapati, Sūrya and Kumāra, respectively. A second kind of classification is into (1) Samaya or internal worship by concentration of the mind on a particular form, (2) Kaula or external worship with icons or yantras and with necessary objects needed for the worship, and (3) Miśra, being a mixture of Samaya and Kaula. Āgmas deal with four aspects Caryai, Kriyai, Yogam and Jnanam. The first tells about a devotee's duties. In Kriya, temple and temple worship are explained. Yogam tells about the ways of meditation, and how the soul is to get fused with God. Jnanam relates the state of one in meditation attaining his object. Some Āgamas have one more aspect and some one less.

3. Śākta Tantras:-

The Śākta tantras indicate the modes and processes of worshipping Śakti or Devī. Vāsiṣṭha Samhitā, Sukasamhitā. Sanaka Samhitā, Sanandana Samhitā and Sanatkumāra Samhitā, along with the Agastya Śakti Sūtram are regarded as the sources of

Samayācāra tantras such as Śrīvidya tantra. The Bhavanopanisad and the Tripuropanisad contain details of Sakti worship. Brahmāṇḍa purāṇa has a string of 1000 names of Devī called 'Lalitāsahasranāmā', and another of 300 names, the 'Lalita Trisati'. In addition there is 'Lalitopakhyana', a story of Devī, in the form of a dialogue between Hayagrīva and Agastya. These three tell about Devī's greatness. Kālikapurāṇa abounds in information about Devī Kālī and her worship, with many interesting stories. Parasurāmā's Kalpasūtra and Rudrayāmala give many details about the Devī cult.

The Śakta tantras are reckoned as 64 in number. Of these the following are considered as important:- Bala, Bhairava, Kulārṇava, Samayā, Tantrārāja, Tripura, Trilokyamohinī, Vamakeśvara and Yoginī. Amongst works of the modern age 'Saubhāgya-Ratnākara' of Vidyānanda, 'Kāmakalavilasā' of Punyananda and 'Kulacuḍāmani Nigama', are important.

Bhāskaraṛāya Makhi, born in the last decade of the seventeenth century (A.D.), a great literary luminary, is an authority on Śakta tantra. He lived for long in villages on the bank of the Kaveri, in Tanjavur district of Tamilnadu and died in 1785 A.D. He is credited with the authorship of about forty works in Sanskrit, on diverse subjects. Of his available works, fourteen pertain to worship of Devī. **Varivasyarahasya** is Bhaskaraṛāya's masterpiece. He has himself written a commentary on it, by name Prakāśa. The 'Setubandha', a gloss on Vāmakeśvaratantra, and his commentaries on Bhāvanopanisad, on Tripuropanisad and Saubhagyaratnakara are store

houses of information. Bhāskara's Saubhāgya Bhāskara, a commentary on Lalitāsahasranāma is "a monument of his superhuman erudition and is an indispensable guide in all matters relating to mantraśāstra."

3. Śivagamas

Sivagamas are twentyeight, Their names are:

1. Kāmikā	10. Śubhrabeda	19. Candrajnāna
2. Yogajā	11. Vijayā	20. Bimba
3. Cintya	12. Niśvasa	21. Protgīta
4. Kārana	13. Svāyambuva	22. Lalitā
5. Ajita	14. Anala	23. Siddha
6. Dīpta	15. Vīra	24. Santāña
7. Sūksma	16. Raurava	25. Sarvokta
8. Sahaśra	17. Makuta	26. Pāramesvara
9. Amśūman	18. Vimalā	27. Kirāṇa
		28. Vātūla

The first ten āgamas from Kāmikāgama to Śubhrabeda are regarded to have been imparted by Lord Śiva to Praṇava and some others. The other 18 āgamas have been narrated by Lord Śiva to Anādi Rudras. Of the four parts common to all āgamas (in general), in the Śivāgamas, in the fourth viz. Jñāna, Pati, Paśu and Pāśa are indicated. Pati is Lord Parameśvara and Paśu are the souls. Paśam are the fivefold impurities, technically called 'Malam', viz. Ānavamalam Mayamalam, Karma-malam, Bindumalam and Tirodāyi. These āgamas give full particulars about making icons, construction of different types of temples, daily routine of worship, qualifications and initiation of priests,

ordinary and special festivals, consecration of temples etc. The mantras and processes for all the above mentioned items are also given.

Pāśupata Āgama

The Pāsupata discipline has its separate texts. Historians regard Pāsupata cult as having emerged in the second century after Christ, after the decline of Buddhism. This system has a small number of works which look more like religious codes than Āgamas. The 'Pāsupata Sūtras, is a sort of Āgama with 168 sutras. Unlike the Śivāgama, in the Pāsupata there are five parts or things. They are (1) Kārana, the Pati (Lord), (2) Kārya i.e. the individual soul, (3) Yoga, the union with the Lord, (4) Vidhi meaning rules of practice, and (5) Dukhānta or the end of misery. Yet the system has the same three cardinal principles in its philosophy called as 'Tattvatraya' as found in Śivāgamas.

4. Vaisnava Āgamas:-

The source of Vaiṣṇava Āgamas is traced to celestials as in the case of other āgamas. Vaisnava Āgamas are generatly classified into two types, Pañcarātra and Vaikānasa Pratiṣṭhāsāram, Vijnanalalitam, Gautamīyatantram, Rādhatantram, and Kṛṣṇayāmalā are regarded as sources of the Vaisnava āgamas. Various works on Pāñcarātra Āgamas are noted, Naradiya, Yogatatva, Padma, Īśvara, Śivapañcarātra, Sātvata, Pauskara, Jayākhyā, Kāpinjala, Viṣṇu, Hayaśīrṣa, Śrīpraśna etc. are mentioned as samhitās on Pāñcaratra.

The name 'Pāñcarātra' is regarded as derived from the Āgama having been delivered in five nights. Pāncarātra Āgama is being followed in many Visnu temples in peninsular India.

Nāradiya Samhitā is a work in Sanskrit, in 30 chapters and in metrical form, having 3681 verses. The samhitā is narrated by sage Nārada to Gautama. It deals with the routine of daily worship, mudras, dīksā, the making of icons, construction of temples, pratiṣṭha or consecration of idols, renovation of temples, the conduct of festivals, flowers and fruits and other offerings, etc.

Śrīpraśna Samhitā*, comparatively speaking is a later work, probably belonging to the eleventh century (A.D.). The work is a narration by Visnu to Laksmi. The Samhitā is of 6700 verses, in 63 chapters. Construction of temples, mode of worship, festivals etc. are dealt with. Among periodical festivals, Gangāvatarana is mentioned (in chapter 42) along with the date—18th day of Kataka month, every year. People of Tamilnadu celebrate Ādi Padinettām Perukku on the 18th day of Ādi month (Kataka month). There is a reference to a Vaidyasāla inside the temple, (ch 31-50). A verse in this Samhitā states:-

“ आचार्यो मन्त्रसंपूर्णः क्रियापूर्णास्तु शिल्पिनः ।
दाता तु वित्तसंपूर्णः देवसान्निध्यकारणात् ॥”

*Śrīpraśna Samhitā and Nāradiya Samhitā have been published by the Kendriya Samskrita Vidyapitha, Tirupati.

[The teachers and priests should be fully conversant with the mantras and the architects need be learned in śilpa śāstra. The generous minded people should be wealthy. On these three the living presence of Divinity rests.]

This Samhita incidentally refers to a variety of 33 musical instruments, 30 musical tunes, 23 kinds of tālas (rhythmical beats), 52 types of dancing etc. Yāmunācārya's 'Āgamaprāmāṇya' and Vedānta Deśika's 'Pāñcarātrarakṣa' are some other important works on Pāñcarātra.

The spirit of Vaikānasa agama attributed to Vikanas is near to the Advaita discipline. It indicates the supreme Brahman as Lord of Lakṣmī and as the repository of all attributes. This āgama is followed in Viṣṇu temples, though decidedly lesser in number than those following the Pāñcarātra.



Chapter XX

MISCELLANEOUS LITERATURE

1. Alankara - Literary Criticism

The word 'alankara' signifies the art of beautifying or embellishment. Treatises on alankara are concerned with poetry, drama, music and other fine arts. Ornate poetry is dependent on use of chosen words, proper metres, descriptions, figures of speech and style.

The ancient Agnipurāṇa has 16 chapters on alankara, five relating to drama and ten on poetics. Bharatamuni's 'Nāṭyasāstra', of old, held, as a 'scripture of poetry' gives many details of alaṅkāra such as artful language, music, action, emotions, eight kinds of rasas (sentiments) etc. Three characteristics are expected of good poets viz. pratibha (genius) vyutpatti (knowledge) and abhyāsa (practice).

Bhāmaha, Daṇḍin and Vāmana

Among literary critics of the early historical times, Bhāmaha, Daṇḍin and Vamana form a distinct group. Bhāmaha, in his Kāvyaālaṅkāra which is in verses (in six sections), deals with poetic genius, the excellences (gunas), the defects (dosas) and grammatical accuracy of poetry. Daṇḍin's Kavyādarsa also in verses, is held as an authority on poetics even today. According to him the good qualities of poetry constitute its soul. Three distinct styles are noted. They are the perfect 'Vaidarbhi' the eastern 'Gaudī' and 'Pāñcali'. Daṇḍin indicates at least ten requisites for a good kāvyā viz., a verse of homage at the outset, plot and its base, descriptions of nature etc., a hero and his exploits, embellishment, elaboration, a basic sentiment, emotion corresponding to the rasa, division into cantos and resonant and sweet verses. He gives ample illustrations from earlier poems and also of his own. Vāmana the celebrated author of Kāvyaālaṅkāra-sūtravṛtti. stresses on diction: enunciates rules of prosody and grammar and insists on correct and chaste language.

Udbhata, a contemporary and critic of Vāmana has written an alankāra work by name 'Alankāra-saṅgraha', laying emphasis on the good use of sentiments. He is credited with the addition of the ninth rasa of 'Śānta' (calm). He has also produced a commentary on Bhāmaha's Kavyāalankāra.

Ānandavardhana and the Dhvani School

Ānandavardhana of Kashmir (9th century) introduced a new doctrine of ornate poetry called 'Dhvani'. This term means tone. He has written his **Dhvanyaloka**, explaining the concept of Dhvani. It is in the form of kārīkas and verses. He says that apart from the literary meaning, verses should have an allied meaning. Words and phrases used in poetry must possess a power of suggestion which needs be obtained from the poet's purpose (pravojana in using the words or phrases) According to Ānandavardhana, style alone does not count but style with the tone which means 'a sense not explicit or expressed but implied or inferred'. A good poem should possess phrases with clearly expressed meaning, unspoken sense inferred by the reader as suggested or hinted at by the phrases used and decoration with alankārās Ānandavardhana has classified poetry into three grades—poetry with Dhvani as a dominant feature, poetry with Dhvani as a secondary quality and poetry in beautiful language.

Mammaṭa (11th century A.D.) author of **Kāvyaprakāśa** emphasised on Dhvani as the mark of high class poetry. Abhinavagupta who flourished in the last quarter of the tenth century and the first half of the next, was a versatile, and great scholar.

His fame rests on his having been a literary critic. His 'Abhinavabhāratī', is an extensive and erudite commentary on Bharata's Nāṭyaśāstra. His **Locana** is a critical gloss on Ānandavardhanā's Dhvanyāloka popularising the theory of Dhvani, adding his own views. He insists on intelligible meaning and the resultant enjoyment of a poem by the reader or hearer. Vidyādhara of the 13th century, is the author of 'Ekāvalī, in verse form. He emphasises on Dhvani and includes a section on four important sentiments in his work.

Critics of the Dhvani theory

Bhaṭṭanayāka and Indurāja are two early critics of Dhvani. Mahimnabhaṭṭa in his **Vyakti-viveka** strongly condemns the Dhvani concept, thoroughly analysing every aspect of it. Jaganātha Pandita of the 17th century, regarded as the last of the great literary critics vehemently criticises the theory of Dhvani in his **Rasagaṅgā dhara**. Himself a poet, he has given a revised definition of poetry as sound expressive of a charming idea (रमणीयार्थप्रतिपादकाः शब्दाः) and charmingness is ascribed to knowledge begetting transcendental pleasure (लोकोत्तराह्लाद)

Other Literary Critics

During the centuries after the period of Daṇḍin till the end of the 18th century, a pretty large number of works on alankāra has been produced. Exact dates of most of the authors of these works cannot be given. A rough chronological order has been attempted.

Rajaśekhara's **Kāvyaṁīmāmsa** is an important treatise on poetics rich with quotations from his own dramas and details about kings, poets and dramatists. Rudrata in his 'Kāvyaṁlankāra' stresses upon the use of embellishments. Kuntala has written 'Vakroktiṁvita', specialising on the creative genius of poets and the figure of crooked speech. Dasārūpa of Dhanañjaya is an expert treatise on ten types of dramas. The work is lucid and systematised. Ksemendra, of Kashmir, a disciple of Abhinavagupta, has two works on alankāra to his credit. His 'Kavikanthābharana' is a guide for poets and his **Aucityavīcāra** is a research study on proprieties in poetry. King Bhoja of Dhar is the author of two works on poetics. His 'Sarasvatī-kanthābharana' deals primarily with verbal and meaningful embellishments and these two mixed in one, (śabda, artha, and śabdārtha alankāras). Bhoja's **Śṛṅgāraprakāśa** is a voluminous work on poetry and drama. The work insists upon good poetry being constituted of fine phrases pregnant with meaning. Bhoja speaks of the erotic sentiment as the only superb rasa.

Hemacandra, a verteran scholar in many fields it is the author of **Kāvyaṁnusāsana** and a comentary on it. Ruyyaka's **Alaṅkārasarvasvam** is a famous and a popular work stating that alankāras are the sumum bonum of poetry. The 'Śṛṅgāratilaka' of Rudra is a short treatise emphasising the erotic sentiment in kāvyās 'Pratāparudriya' of Vidyānātha, with the appended drama of similar name is a comprehensive treatise on poeties and dramaturgy. Visvanātha's **Sāhityadarpaṇa**, treating about the

theory and treatment of alankāras, deals with poetry and drama, in detail. The work is widely studied till today. 'Kūvalayānanda' of Appayya Dīkṣita is a handbook on poetics which defines the various types of alaṅkāras with suitable examples based on a section of Jayadeva's 'Candrāloka'. 'Citrāmī-mamsa' is another work on the subject by Dīkṣita.

In Sanskrit there are a number of figures of speech. Among them the following are held important:— Upamā, Rūpakam, Dīpaka, Āyṛtti, Ākṣepa, Arthāntaranyāsa, Vyatireka, Vibhāvana, Samāsokti, Atiśayokti, Apahnuṭi, Śleṣa, Viśeṣokti, Tulyayogita, Virodha, Nidarśana, Sahokti, Āśis, Samkīrṇa and Bhavika. Many of these have different sub-types.

2. Love

The emotional state of ecstatic delight caused by perception of objects, by hearing, by touch or by thought is termed love. Anything beautiful causes love. Love of learning, love of music, love of art, and in fact love of anything beautiful comes under the wide compass of the comprehension of the term 'love'. To restrict the meaning of the word to mere conjugal pleasure does not seem proper.

Kāmasūtras

The Kāmasūtras of Vātsyāyana (of uncertain date) are regarded as the earliest of works on love. These sūtras reveal a scientific study of conjugal affection. The general conditions of life of opulent citizens, the chances of man erring on sight of some

one appearing beautiful, spells for attracting the one loved, etc. are dealt with in the aphorisms of Vātsyāyana. A treatise explaining the sūtras is called 'Ratirahasya'. Dr. Kunhan Rājā makes note of a commentary on the sūtras named 'Jayamaṅgala' as written by Śaṅkarācārya,

Amaruśataka

One of the best love lyrics in Sanskrit is the Amaruśataka. It is in 100 verses of superb poetical beauty, the authorship of which is ascribed to an ancient king by name Amaru. On the basis of an anecdote found in some biographical sketches on Śaṅkara, some attribute the authorship of the śataka to Acārya Śaṅkara. It seems to be quite unfitting in the case of a great ascetic, like Śaṅkara. The episode appears to be the product of fanciful imagination.

3. Lexicons

Sanskrit Lexicons are generally collections of verses. The purpose of compiling lexicons in the form of verses is to enable the student to commit the contents to memory, so that quick comprehension can be had while reading.

The earliest Sanskrit lexicon is the Nighaṇṭu (the Veda Nighaṇṭu); in three parts. The first part has three chapters and the two other parts have one chapter each. The first is a compilation of words identical in meaning and usage. The second part comprises of words of same forms but differing in sense. The last section contains names of deities

and celestials. Perfection of arrangement and classification of words into definite groups mark the greatness of ancient lexicographers. The names of two sages Kaśyapa and Aupamanyava are associated with the compilation of the Nighaṇṭu.

Yāska's 'Nirukta', though mainly concerned with formation of words is in a sense a lexicon also. The twelve chapters of Nirukta are closely knit with the contents of the Veda Nighaṇṭu. Long centuries after Yāska, two valuable commentaries on Nirukta have been written. One of them has been produced by the joint efforts of Skandasvāmin and Maheśvara and the other is by Durga.

A widely popular and famous lexicon is the Amarakośa compiled by Amarasimha, one of the nine gems who adorned the court of the Gupta Emperor Vikramāditya, according to the view of many historians. As expressed by the author himself in one of the introductory verses this lexicon is based on earlier works. The Amarakośa is undoubtedly an authority. The first section of it contains words relating to heaven, the underworld, hell, time etc. The second part has words connected with earth, men, animals, classes of society, mountains, forests etc. The last section gives words of a special kind, synonyms, homonyms, indeclinables, genders and the like. The value of the work can be judged from the pretty large number of commentaries on this lexicon.

Among other lexicons. Halayuda's 'Abhidhāna-ratnamālā', 'Vaijayantikośa, by Yādavaprakāśa of Kānci, Viśvaprakāśa, a grand lexicon and another

mainly of nouns by Maheśvara are some important dictionaries. The versatile scholar Hemacandra (1088-1175 A.D.) has compiled a sizably large lexicon, the **Abhidānacintāmaṇi**. It has about 1500 verses, divided into two parts. The commentaries on this lexicon are eight in number. 'Anekārtha-saṅgraha' is another lexicon by Hemacandra. Medinikara's 'Medimkosa' is a well arranged work. The voluminous **Kosākalpataru** with its unique arrangement of words in accordance with their ending sounds in alphabetical order is by Visvanātha. About 5000 words find place in this lexicon. To Bhāṣkarācārya, the great śākta and versatile scholar, is ascribed the 'Vaidikakosa' containing a large number of vedic terms. Among Sanskrit lexicons of recent modern times, Apte's practical Sanskrit-English Dictionary and the Sanskrit - English Dictionary of Monier Williams are worthy of mention.

[Students and scholars of Sanskrit are greatly indebted to Dr. Madhukar Patker of Pune who has presented a survey of more than a hundred lexicons in his 'History of Sanskrit Lexicography'.]

4. Architecture: **Architecture and Sculpture**

By the science called 'Vāstu-Śāstra' architecture is indicated. Some of the purāṇas contain valuable information regarding construction of buildings and iconography. To Agnipurāṇa and Matsyapurāṇa give such information. Two other ancient treatises on architecture mentioned by later authors are 'Kāśyapa Samhita' and 'mārkaṇḍeya Vāstusāstra'.

Vāstuvidya (Trivandrum Sanskrit Series - 1913) ascribed to Visvakarma, the divine architect, gives details about choosing the site for a building after examining different types of soils of the earth, the plan, the mode and the time of construction of buildings of diverse kinds. The work has sixteen chapters. '**Mānaśara**' is another ancient treatise on architecture. Mayamatam, is another important thesis on the subject, its authorship being ascribed to the mythological architect Maya. Mayamatam, deals with laying out of towns and construction of palaces and towers. This work is in 34 chapters.

The Kāmikāgama contains details about construction of houses and other buildings. Particulars regarding suitable time for construction, suitable sites and soils, levelling of ground, plan, foundation, provision of rooms, of veranda and open space are found in the āgama.

Curiously enough Varāhamihira in his voluminous astrological work, the 'Bṛhatsamhita' has included two chapters on the construction of stately mansions and temples. Varāhamihira gives details about twenty types of temples, such as the Meru, Mandara, Kailāśa. Padma, Gajapṛṣṭa Guha, Vṛṣa, Hamsa, Catuṣkoṇa, Aṣṭakoṇa, Sarvatobhadra etc. The Meru type is explained as hexagonal. Padma is to be in the shape of a lotus, the Gajapṛṣṭa with the hind portion as the buttocks of an elephant, the Hamsa in the shape of a swan, Catuṣkoṇa to be a square, and Aṣṭakoṇa as octagonal. Sarvatobhadra is explained ās a large temple with four entrances with gopuras, and with

many vimānas, and windows. The 'Sukranīti' speaks of sixteen types of temples with most of the names differing from Varāhamihira's list. It gives definite measurements for the parts of temples. The 'Mayaśāstra' (in the last chapter) deals with the construction of gopuras (temple towers), and has details of seven storeys (गोपुरं सप्तधाशतं) with relevant dimensions.

'Silparatnam' (Travancore Government publication - 1922), an ancient work, in its first part of forty-six chapters, mainly on architecture, deals with layouts for cities and villages, construction of houses, erection of halls and ornamental gateways. To king Bhoja of Dhar is ascribed authorship of 'Samarāṅgaṇa sūtra' Which gives the the merits and demerits of sixteen types of construction of houses. Bhoja's work also furnishes details about the construction of cities, forts and machines.

Sculpture:

Sculptures are of two kinds, ornamental and making of images of deities. Available works in Sanskrit, exclusively devoted to sculpture are not many. In the Agnipurāṇa (chapter-49) some characteristics of images of deities are found. A chapter in Matsyapurāṇa specifies on making icons, and their measurements. In the Viṣṇudharma-mottara description of images of some particular deities are had. Śukranīti of old deals with specifications of images, and their measurements etc., (in the fourth chapter). Apart from these ancient sources, Br̥hatsamhita has a chapter on the features of images,

In a manuscript copy of Śilpaśāstra mention is made of an ancient treatise, 'Markaṇḍeyamata, and some parts of it are quoted. Therein some facts about building of temples and making of Śivalingas are given. The second part of 'Śilpa-ratnam' (cited earlier in the section on architecture) has thirty-five chapters mainly on making of images. 'Mayavāstu' is a distinct and extensive treatise on sculpture. "The name of the book 'Mayavāstu, is really a misnomer, because it does not deal with Vāstuśāstra or the science of architecture but with images." This is the view expressed by Professor Phanindra Nath Bose of Visvabhārati who has published the text of this work under the name *Mayaśāstram*. The first chapter of this work is full of particulars about making of images of deities with their dimensions and features.

Making of images in gold, silver, copper, bronze or in alloy of five metals (Pañcaloka), carving of artistic doors and doorways in wood, construction of small chariots and lofty and massive temple cars, and manufacture of coins inset with images also come under the wide purview of the art of sculpture.

Ancient sculptures of all sorts, finished according to śāstraic injunctions, are found all over India. The Asokan Pillar at Sarnath, the Sāñci stupa, the temples at Konārka and Kajurāho, the rockcut temples at Ellora and Ēlephanta, the Mamalla puram and Kanci, sculptures of the Pallavas, cave sculptures in the Rock Fort Temple at Tiruchirapalli, the Big Temple of Tanjavur, and sculptures in the lofty temple at Gangaikonda Cholapuram, the

sculptures in the temple at Dārasuram (in Tanjavur district), the long corridor in the temple at Rāmesvaram, the sculptures of Halebid etc. are some of the standing monuments to the dexterous hands that have shaped them and of the great rulers who have caused their production.

5. Painting

Citra or Painting, one of the 64 fine arts has been well advanced in India during the past. A story is narrated in the Visṇudharmottara about the origin of citra-(painting or drawing). Once sages Nārāyaṇa and Nara were in penance at Badari. Some semi celestial nymphs caused disturbance to the penance of the sages. Nārāyaṇa with the help of the juice of a mango and a twig drew the picture of a beautiful damsel with large charming eyes, exquisitely well shaped limbs, and fine hair locks, The nymphs on seeing this beautiful picture endowed with beauty unsurpassed in the entire universe and breathing with life, felt ashamed and left the place. Nārāyaṇa bade the divine artist Viśvakarma to have a look at the newly created celestial nymph (according to the rules of Citrasastra) and learn the art. The Visṇudharmottara assigns the first place to painting among the fine arts (Kalas) and it has a chapter on painting.

Bharatamuni's Nāṭyaśāstram notes four basic colours for use in painting and six subsidiary colours derived by mixing any two of the primary colours. Yasōdhara, in his commentary on Vātsyāyana's, Kāmasūtras, speaks of six fundamental items of knowledge on the part of the artist. They are the knowledge of different forms the measurement and

structure or proportion, the expression of feelings, the graceful representation, the similarity, the dexterity in the handling of the brush and colours.

‘Silparatnam’ (a work noted in the previous section of this chapter) has a few details about citra. **Citralakṣanam** is a good text on painting. Artists have also imbibed the beautiful ideas of great poets. Description of nature, of persons etc., found in celebrated kāvyaś and nātakas have had a great influence on the brush of the painter. As an instance there is a mural painting in the Big Temple of Tanjavur which portrays exquisitely the scene of both Arjuna and Lord Śiva (in the guise of a hunter) killing a boar. This depicts the climax of the Kirātārjuniya Mahākāvya of Bhāravi.

6. Hymns

In Sanskrit there is a mass of hymns called by different names—Stotra, Stuti, Stava etc. These hymns are found in large numbers in the two great epics and in the purāṇas. Poets and saints have poured forth their devotion, in exquisite verses, to the Almighty in his diverse forms. There are hymns in five or eight stanzas extending upto a high limit of 1000 verses. Some of these are almost mini kāvyaś. In this section only a few typical hymns are given with the specimen of a verse from some brilliant stars in the field, with very brief details.

Sāmbhunatanam

Sāmbhunatanam describes the celestial dance of Sri Nataraja in the temple at Cidambaram. It is

in eight stanzas. The peculiarity of the hymn is that there are no long vowel sounds at all in the verses. Scholars attribute the authorship of the hymn to the saint Patañjali, the great grammarian.

अनन्त नवरत्न विलसत्कटक किङ्किणि झलंझल झलञ्झरवं
मुकुन्द विधि हस्तगत मद्दल लयधवनि धिमिद्धिमित नर्तनपदम् ।
शकुन्तरथ बहिरथ नन्दिमुख दन्तिमुख भृङ्गिरिति सङ्घ निकटं
सनन्द सनक प्रमुख वन्दित पदं पर चिदम्बरनटं हृदि भज ॥४
(4)

Mahimnastava

A string of 37 verses, called 'Mahimnastava', on the greatness of Lord Śiva is by Puṣpadanta, a Gandharva. The opening verse reads:—

“महिम्नः पारं ते परमविदुषो यच्चसदृशी
स्तुतिर्ब्रह्मादीनामपि तदवसन्नास्त्वयि गिरः ।
अथावाच्यः सर्वः स्वमतिपरिणामावधि गृणन्
ममाप्येष स्तोत्रे हर निरपवादः परिकरः ॥”

Śri Śāṅkarācārya's Stotras

Śri Śāṅkara, the unexcelled dialectician, the unsurpassed commentator has also been a polymath in the field of devotional hymns of poetical excellence. His numerous hymns are of different sizes and types. His hymns range from those with five verses upto the long ones having a hundred or more and they are on various deities. Śivānandalaharī with hundred verse. Lord sive and Saundaryalaharī.

with a century of stanzas, in praise of Devī, are worthy of being called short Kāvyaś. 'Mohamudgaram' (Bhaja govindam) is both devotional and philosophical.

A simple and striking stanza of Śivānandalahari reads:—

‘अशनं गरलं फणीकलापो, वसनं चर्म च वाहनं महोक्षः ।
मम दास्यसि किं किमस्ति शंभो, तव पादाम्बुजभक्तिमेव देहि ॥’
(87)

An artistic verse in Saundaryalaharī, describing Devi's feet is as follows:—

“हिमानीहन्तव्यं हिमगिरिनिवासैकचतुरौ
निशायां निद्राणं निश्चिरमभागे च विशदौ ।
वरं लक्ष्मीपात्रं श्रियमतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥”

Bhuvaneśvariśtotram

(87)

‘Bhuvanesvarimahastotram’, ‘Laghusaptātī’ and ‘Sarasvatīśtotram’ are hymns by Prthvidharācārya, the versatile scholar. Most biographies of Sankara declare Prthvidhara as a direct disciple of Sankara and as the first pontiff of the Sankara on the bank of ṭuṅgabhadra Math. The editor of Bhuvaneśvarimahāstotra confirms this, citing a commentary on ‘Bālārcanavidhi’.

Prthvidhara adores Bhuvaneśvarī:—

“कल्पादौ कमलासनोऽपि कलया विद्धः कयाचित् किल
त्वां ध्यात्वाऽङ्कुरयाञ्चकार चतुरो वेदाश्च विद्याश्च ताः ।

तन्मातर्ललिते प्रसीद सरलं सारस्वतं देहि मे
यस्यामोदमुदीरयन्ति पुलकैरन्तर्गता देवताः ॥”

Kṛṣṇalīlātaranginī

Narāyanatīrtha, a celebrated ascetic, has produced a small book of hymns in 12 taraṅgas, adoring Lord Kṛṣṇa. The psalms are of a musical set-up. Narāyanatīrtha prays to Sri Kṛṣṇa

“परमकरुणया मां पालय कृष्ण भक्तमनोरथं पूरय ।
परिपन्थिगणमिह वारय भवसागरपतितं तारय ॥

Mūkapāñcaśatī

Mūkakavi, a dumb youngster who gained speech and shone as a poet and as an ācārya by the grace of Devī Kāmākṣī of Kānci, has composed a book of about 500 devotional hymns, adoring Kāmākṣī, under the title ‘Mūkapāñcaśatī. One of the hymns pays homage to Devi’s feet:—

“पदद्वन्द्वं मन्दं गतिषु निवसन्तं हृदि सतां
गिरामन्ते भ्रान्तं कृतकरहितानां परिवृढे ।
जनानामानन्दं जननि जनयन्ते प्रणमतां
त्वदीयं कामाक्षि प्रतिदिनमहं नौमि विमलम् ॥”

(II-101)

Bhagavadhyānasopanam

Sri Vedanta Deśika, preceptor, playwright and poet is the author of a number of hymns short and long, such as ‘Padukāśahasram’ ‘Nyāsatīlakam’

‘Dasāvatara-stotram’ ‘Abhīti-stavam’ and ‘Bhagavat-dhyāna-sopānam’ In one of the verses of Bhagavat-dhyāna-sopānam Āśhika extolls Sri Ranganātha:-

“श्रीवत्सेन प्रथित विभवं श्री पदन्यास धन्यं
मध्यं बाह्वोर्मणिवररुचा रञ्जितं रङ्गधाम्नः ।
सान्द्रच्छायै तरुण तुलसी चित्रया वैजयन्त्या
सन्तापं मे शमयति धियश्चन्द्रिकोदारहारम् ॥”

(6)

Varadarājastavam

Appaya Dīksita an all-round scholar is author of a number of devotional hymns of which ‘Varadarāja stavam’ and ‘Durgacandrakalastuti’ are predominant. Varadarājastavam breathes with poetical excellence. Dīksita adores the lustre of Sri Varadarāja’s feet:-

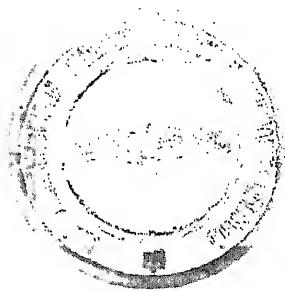
“मातङ्गशैलमणिशेखर ते पदाभ्यां
मोहेन साम्यमनुचिन्त्य कृतापराधम् ।
शङ्के सरोजमनयोरुभयोरुपेत्य
रेखाच्छलेन सततं विदधामि सेवाम् ॥”

(45)

May the Lord of the Kanakasabha whose picture adorns the commencing page of this small work, may the same Sambhu with whose praise the last section of the last chapter of the work is begun, may Sri Varadarāja about the beauty of whose lotus feet a verse is quoted just above and may the grace of Devī to whose lustrous feet Bhagavatpada Śāṅkara pays homage in the concluding verse of

his 'Tripurasundarī-Vedapādashava (given below) shower peace, plenty and prosperity on our land, nay on the entire world!

“यत्नैव यत्नैव मनो मदीयं तत्नैव तत्नैव तव स्वरूपम् ।
यत्नैव यत्नैव शिरो मदीयं तत्नैव तत्नैव पदद्वयं ते ॥”



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Sri Pongalathar

WORLD —

